Die Enthüllung des im Jahre 1862 in Nowgorod zur Erinnerung an die Jahrtausend-Feier Rußlands errichteten Denkmales gab die Veranlassung zur Komposition der symphonischen Dichtung „Russia", welche ursprünglich unter dem Titel „1000 Jahre" veröffentlicht wurde. Dem Werke sind drei Motive von Volksliedern aus meiner Sammlung zu Grunde gelegt, durch die ich drei Momente unserer Landesgeschichte zum Ausdruck bringen wollte: die heidnische Vorzeit, die Periode der Teilfürsten, aus welchem das spätere Kosakentum hervorging und das Moskowische Reich. Der Kampf dieser Elemente und dessen Ende durch den verhängnisvollen Schlag, welchen Peters I Reformen den russisch-nationalen Bestrebungen beibrachten, bilden den Inhalt des vorliegenden instrumentalen Dramas.

In der neuen Ausgabe dieses Werkes habe ich die Instrumentierung umgearbeitet und einige Verbesserungen vorgenommen.

M. Balakirew.

Открытіе въ 1862 году, въ Новгородѣ, памятника тысячелѣтія Россіи было поводомъ къ сочиненію симфонической поэмы „Русь", которая была первоначально издана подъ названіемъ „1000 лѣтъ." Въ основаніе сочиненія взяты мною три темы народныхъ пѣсенъ изъ моего сборника, которыми я желалъ охарактеризовать три элемента нашей исторіи: язычество, московскій укладъ и удѣльно-вѣчевой элементъ, переродившійся въ казачество. Борьба ихъ, завершающаяся роковымъ ударомъ, нанесеннымъ реформами Петра I-го русскимъ религіозно-національнымъ стремленіямъ, и сдѣлалась содержаніемъ предлагаемой инструментальной драмы.

Издавая вновь это сочиненіе, я переоркестровалъ его и кое-что исправилъ.

М. Балакиревъ.

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*L'inauguration à Novgorod du monument millénaire de la Russie, en **1862**, a servi de motif pour la composition du poëme symphonique «Russia», qui, dans sa première édition, avait d'abord porté le titre de «**1000** ans». Trois thèmes, empruntés à mon «Recueil de chants nationaux russes», ont servi de base à cette œuvre, où j'ai voulu caractériser les trois principaux éléments de notre histoire: le paganisme, l'état moscovite et le régime princier et populaire de l'ancienne Russie, transformé plus tard dans les institutions de la vie cosaque. La lutte de ces éléments, qui se termine par un coup funeste donné par les réformes de Pierre I aux tendances russes religieuses et nationales, a fourni le contenu de ce drame instrumental.*

En faisant paraître ce poëme symphonique en deuxième édition, j'ai trouvé nécessaire d'y introduire certaines modifications et l'ai instrumenté de nouveau.

M. Balakirew.

The Inauguration, at Novgorod, of the monument erected as a memorial of Russia's 1000th anniversary, in 1862, was the occasion of the composition of the present symphonic poem "Russia," that in the first edition bore the title: A thousand years. The work is founded on three motives borrowed from my „Book of Russian folk-songs." In it I attempted to express the three principal elements of our history: paganism, the period of princes and popular government, that gave birth to the cosack institutions, and the Moscovian Empire. The contest between these elements, that ended with the fatal blow struck against Russian nationalistic and religious tendencies by the reforms of Peter I, supplied the subject of this instrumental drama.

In publishing a second edition, I found it necessary to remodel the orchestration and to emendate some passages.

M. Balakirew.

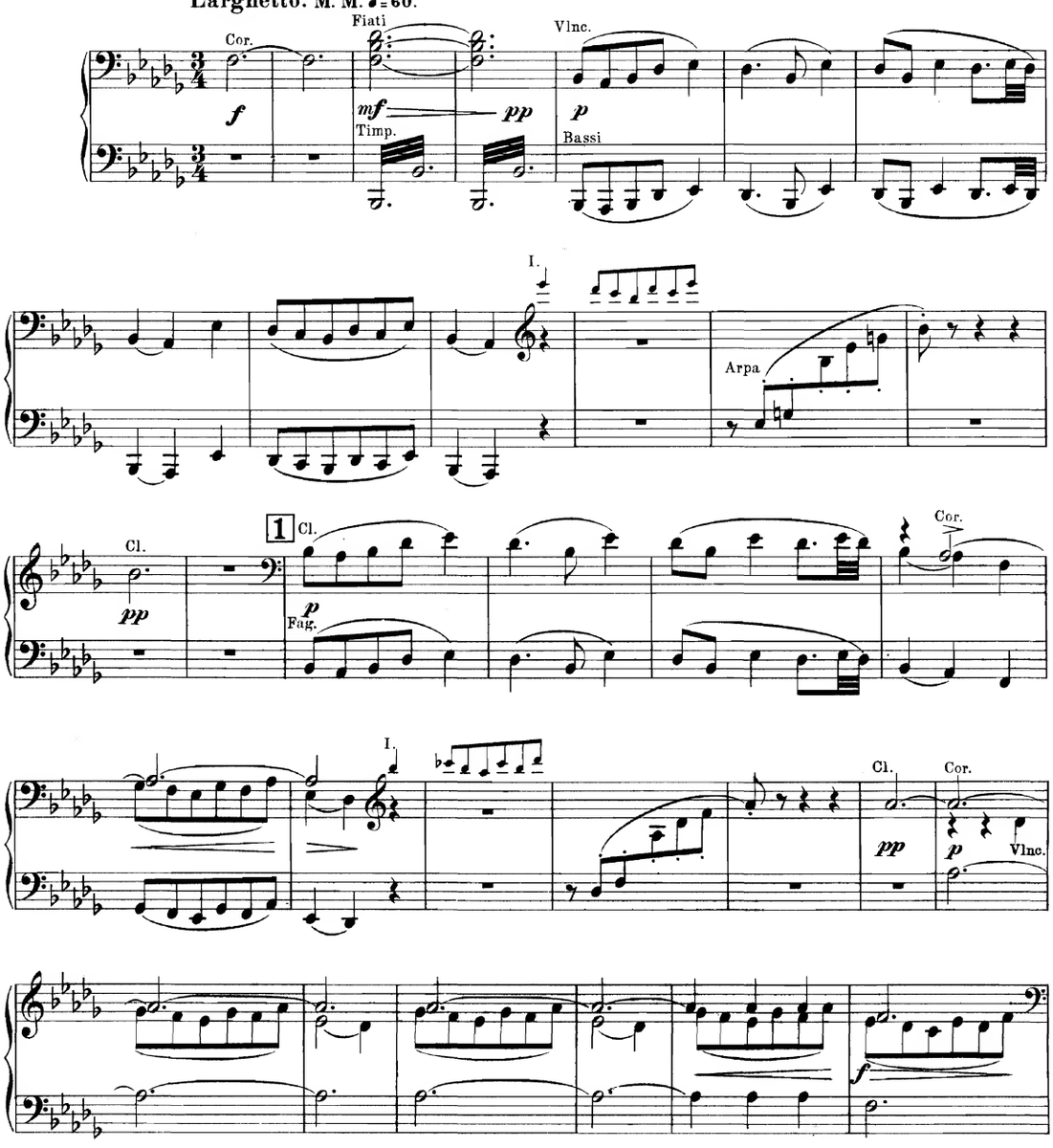
„Русь."

Симфоническая поэма.

Secondo.

Larghetto. M. M. ♩= 60.

соч М. Балакирева.



Jul. Heinr. Zimmermann, Leipzig. Z. 4441.

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Gravure et Impression de Breitkopf & Härtel à Leipzig.

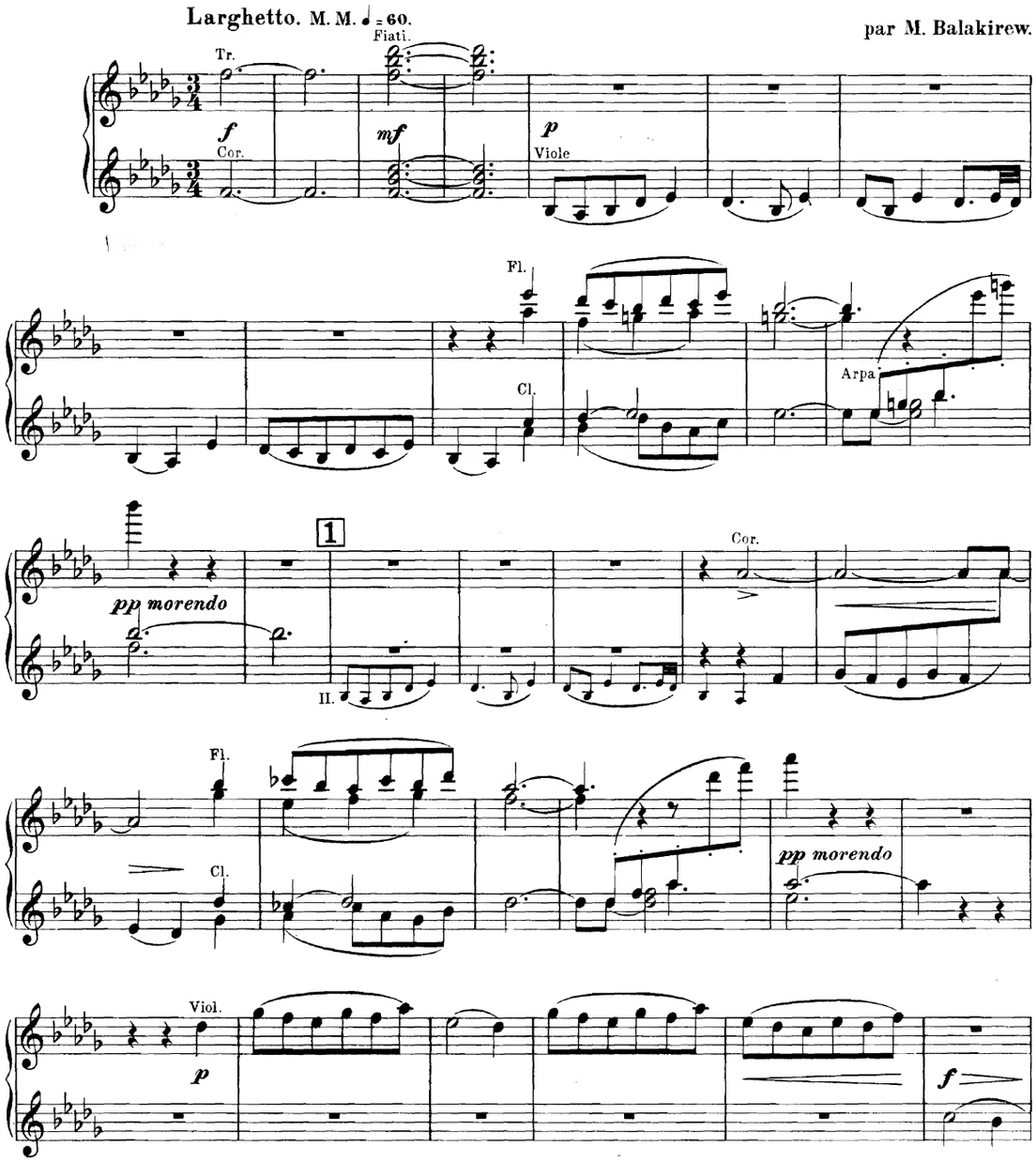
„Russia."

Poème symphonique.

Primo.

Larghetto. M. M. ♩ = 60.

par M. Balakirew.



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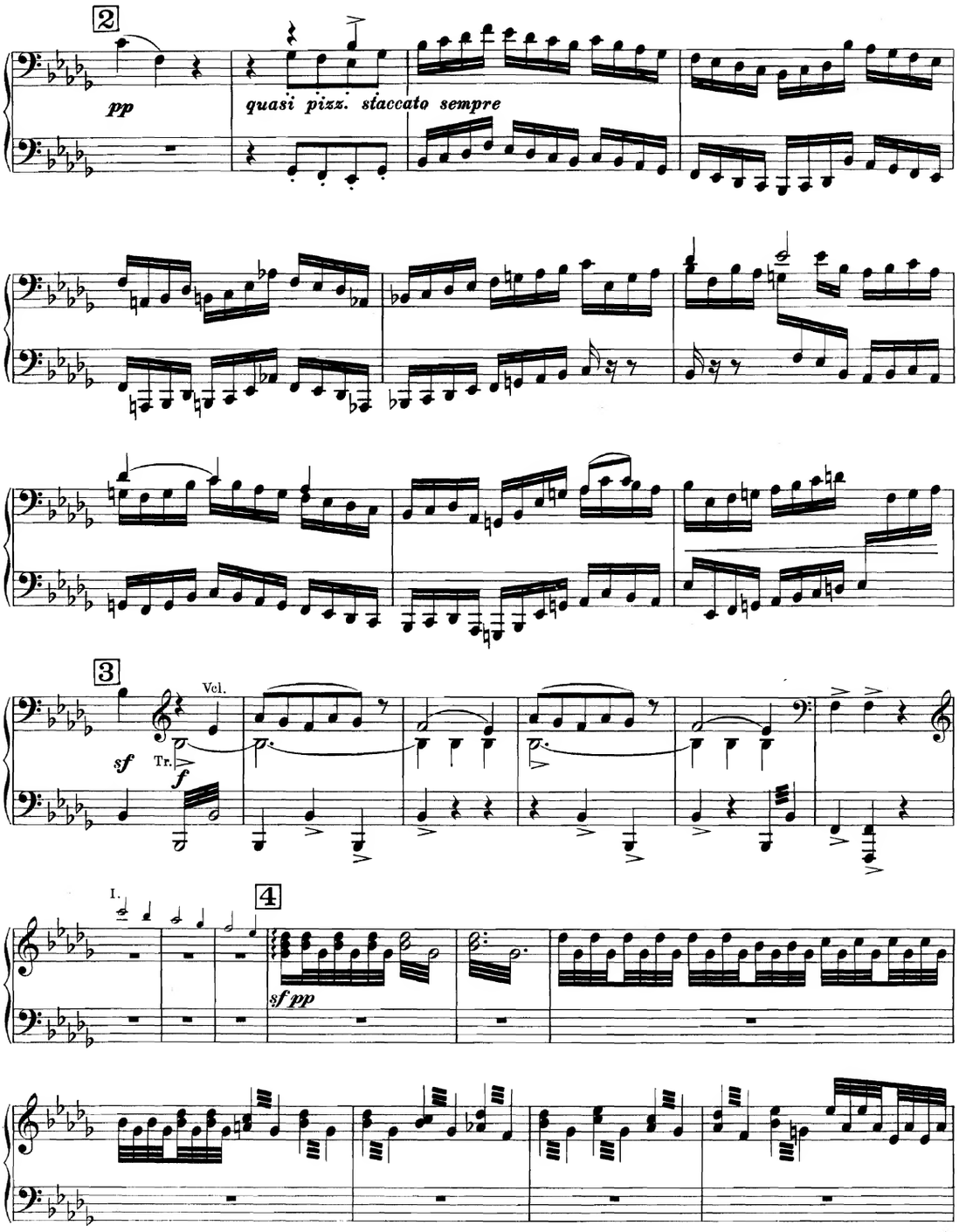
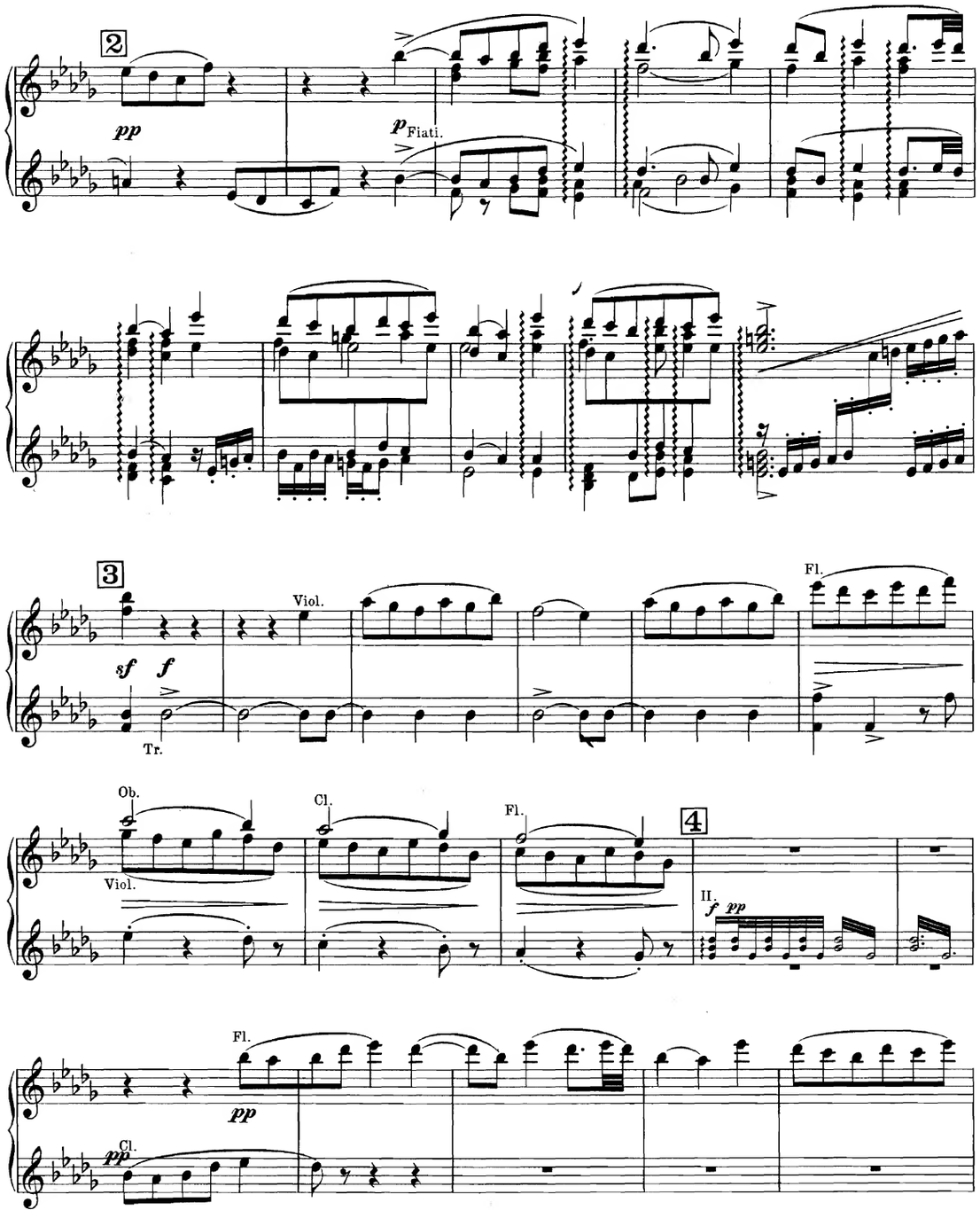
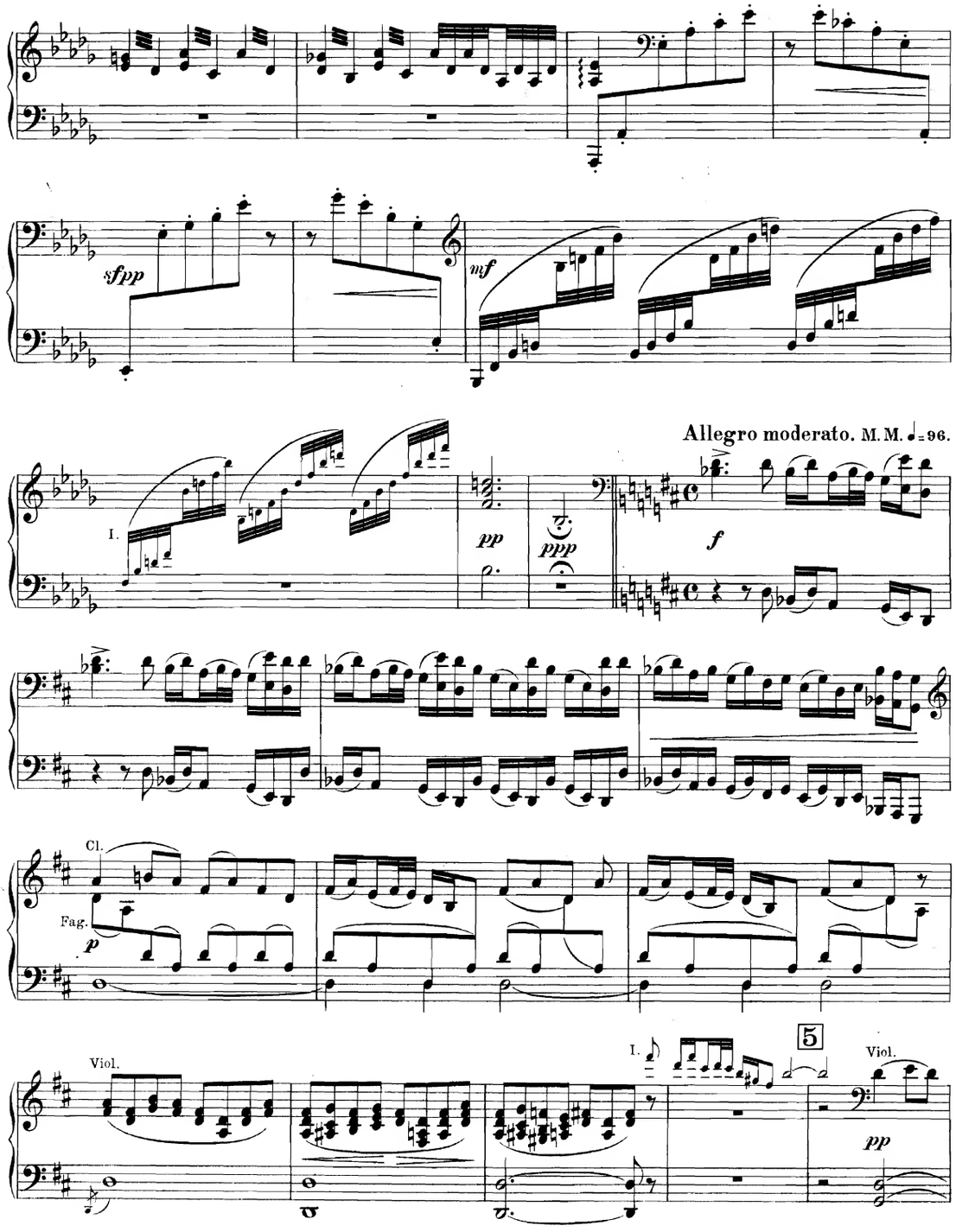
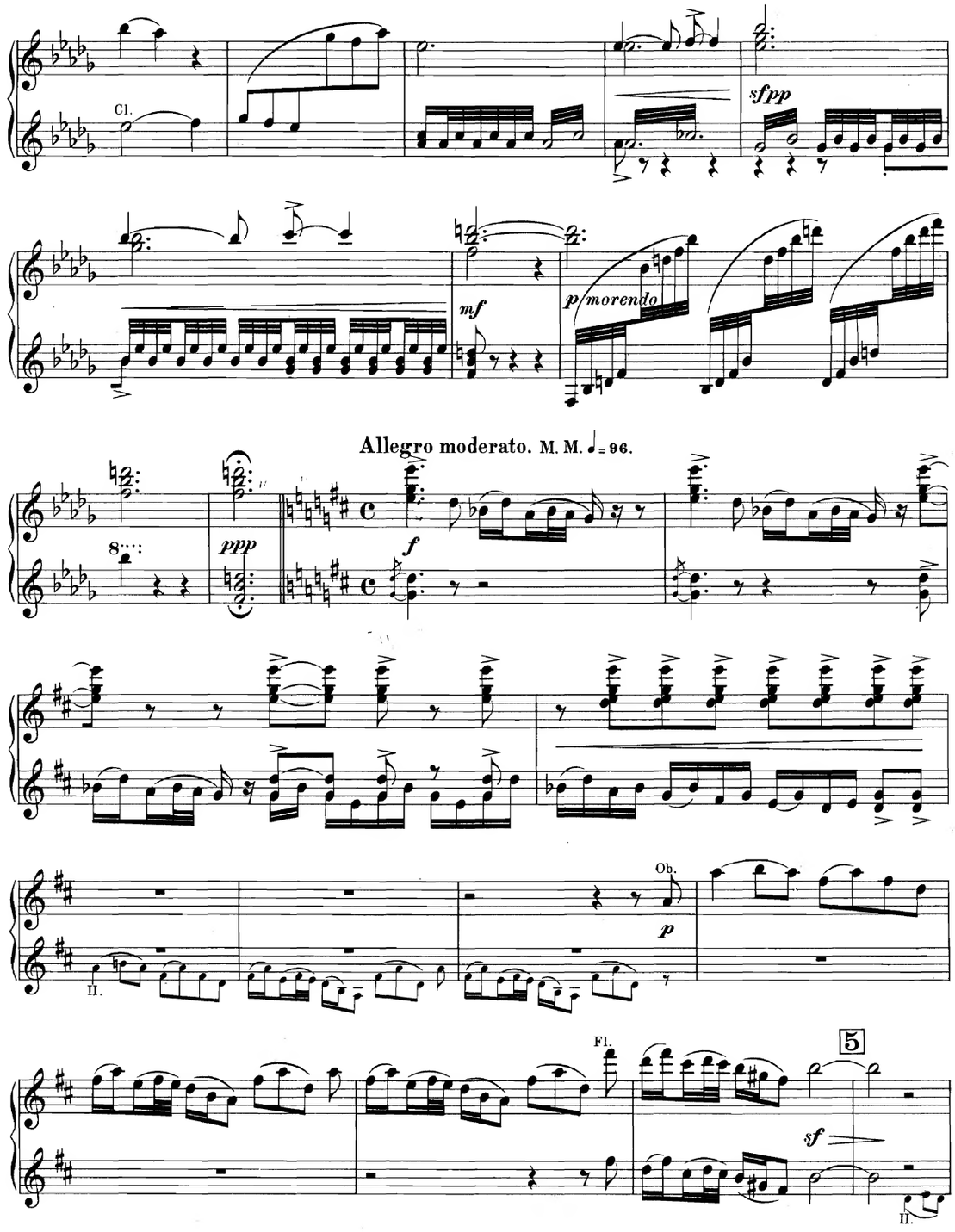

2
pp
quasi pizz. staccato sempre
3
Vcl.
sf
Tr.
f
I.
4
sf pp


2
pp
p Fiati.
3
sf f
Tr.
Viol.
Fl.
Ob.
Viol.
Cl.
Fl.
4
II.
f pp
Fl.
pp
Cl.
pp


sfpp
mf
Allegro moderato. M. M. ♩= 96.
I.
pp
pppp
f
Cl.
Fag.
p
Viol.
I.
5
Viol.
pp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Allegro moderato. M. M. ♩= 96.
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f
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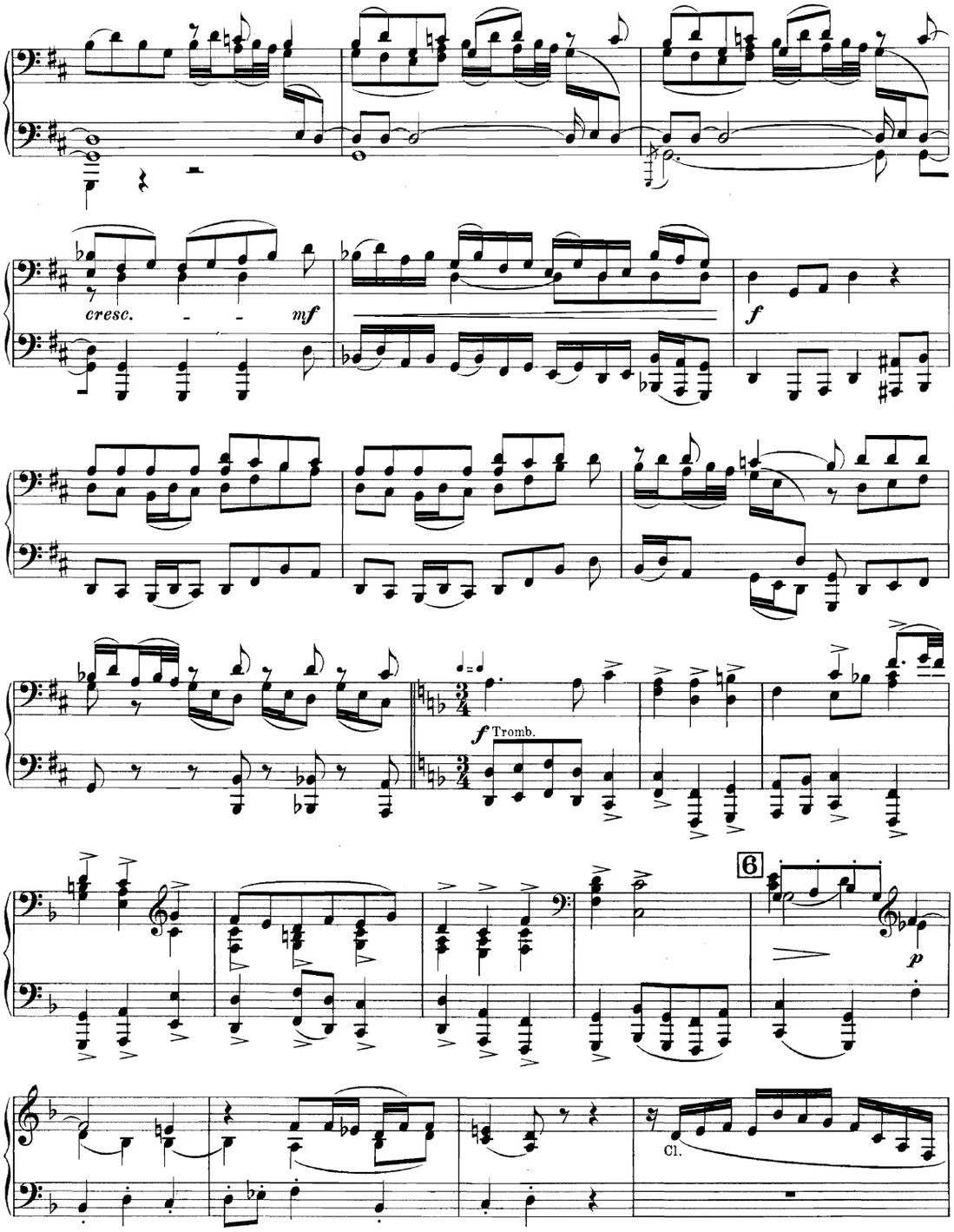
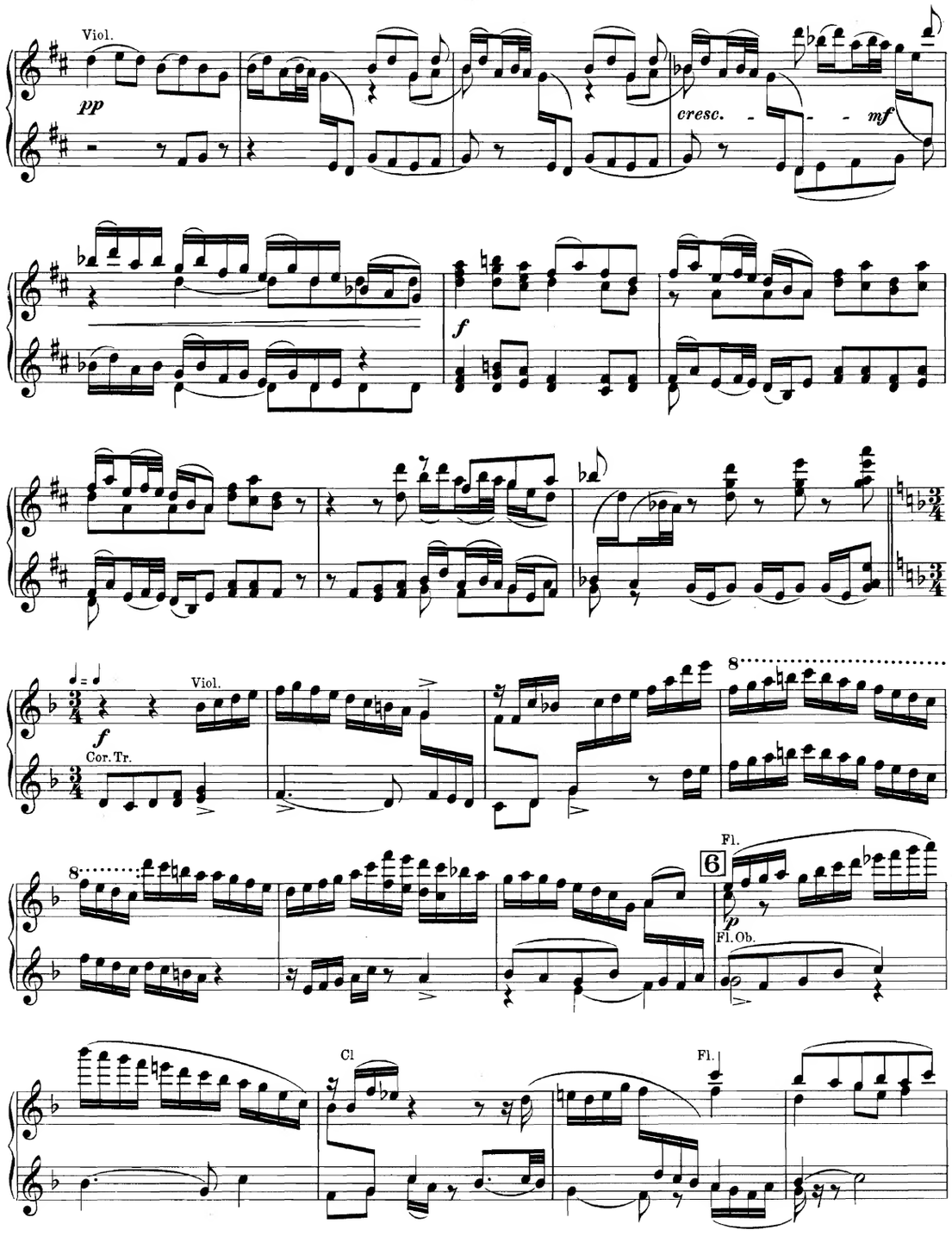
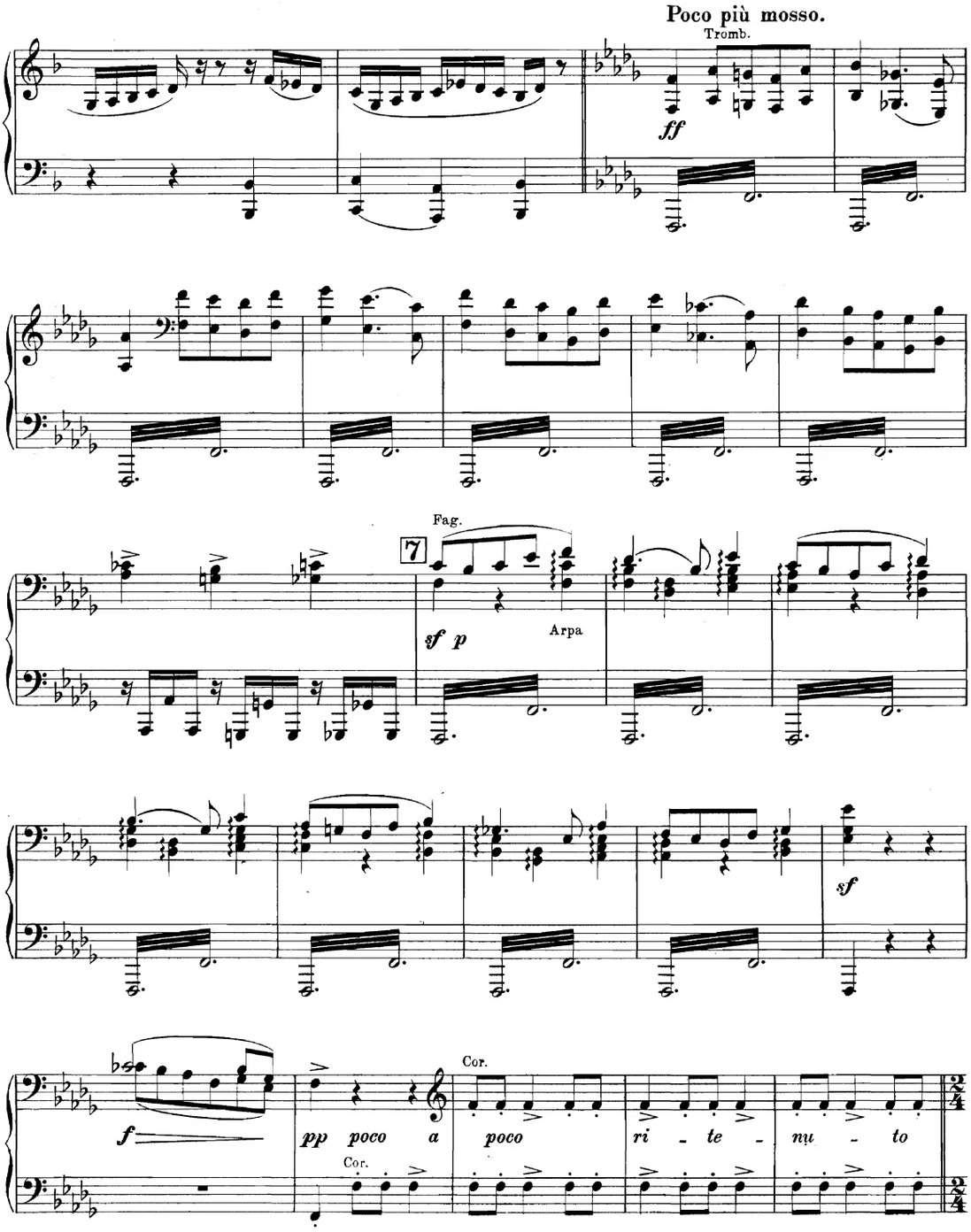
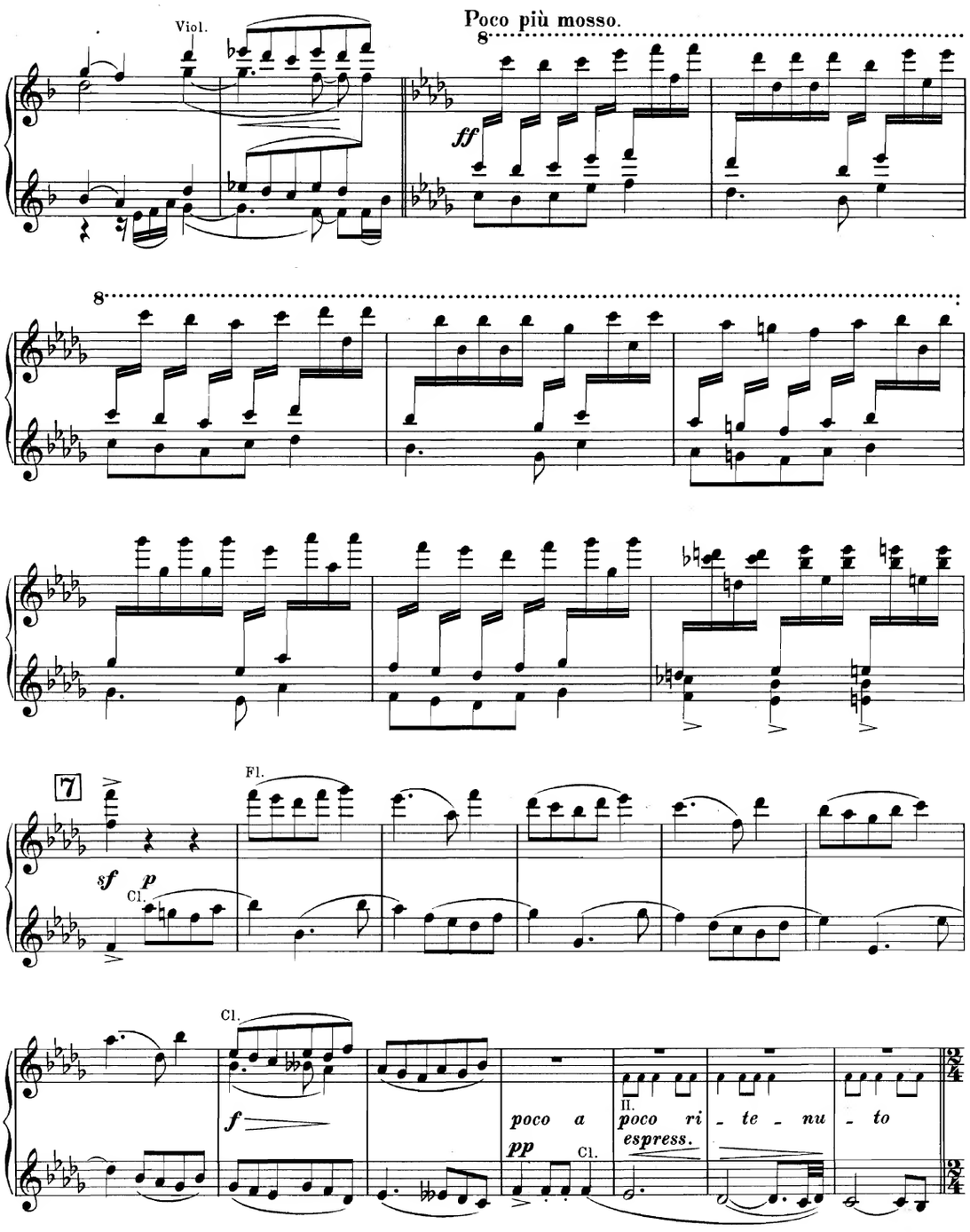
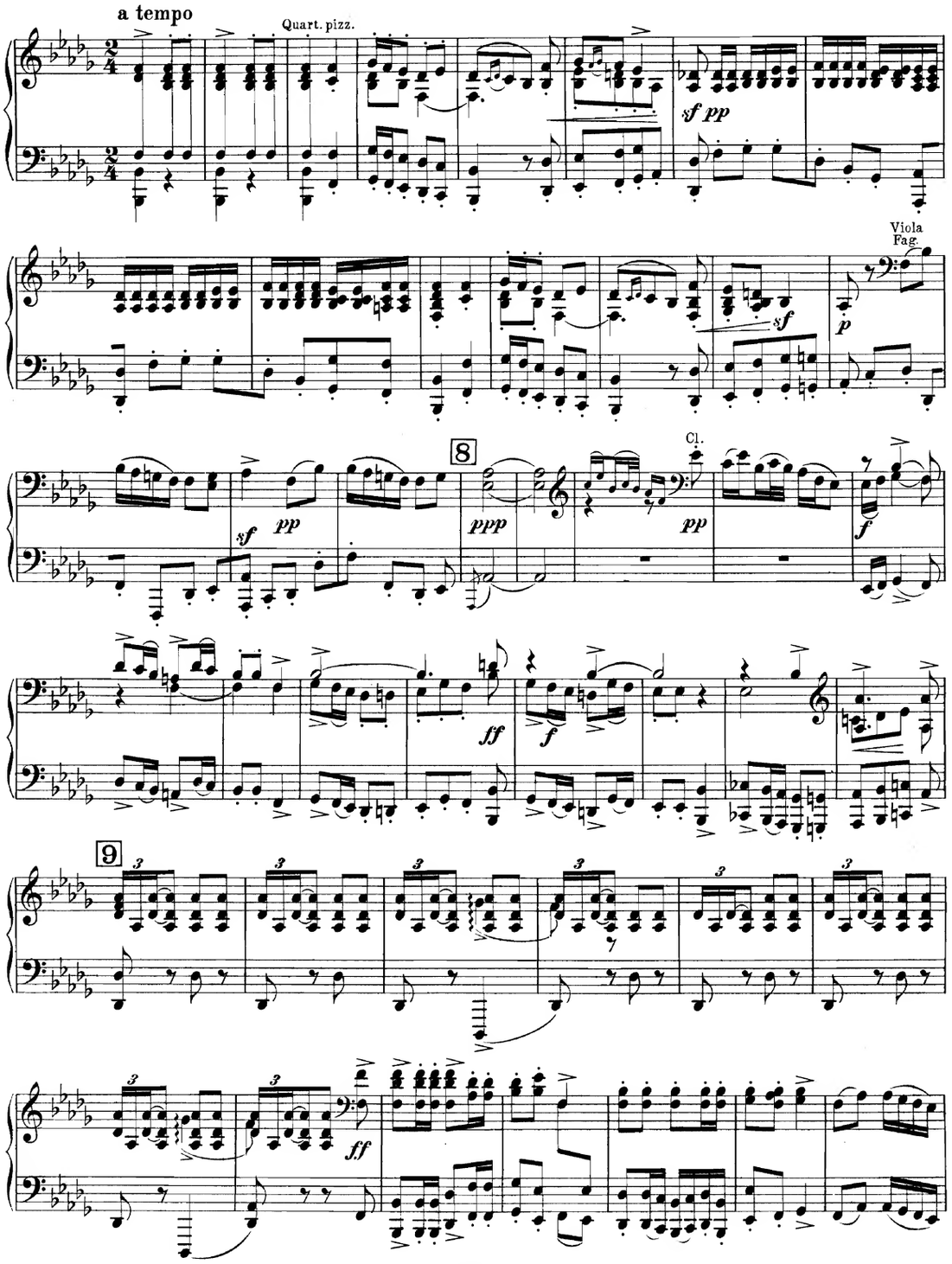
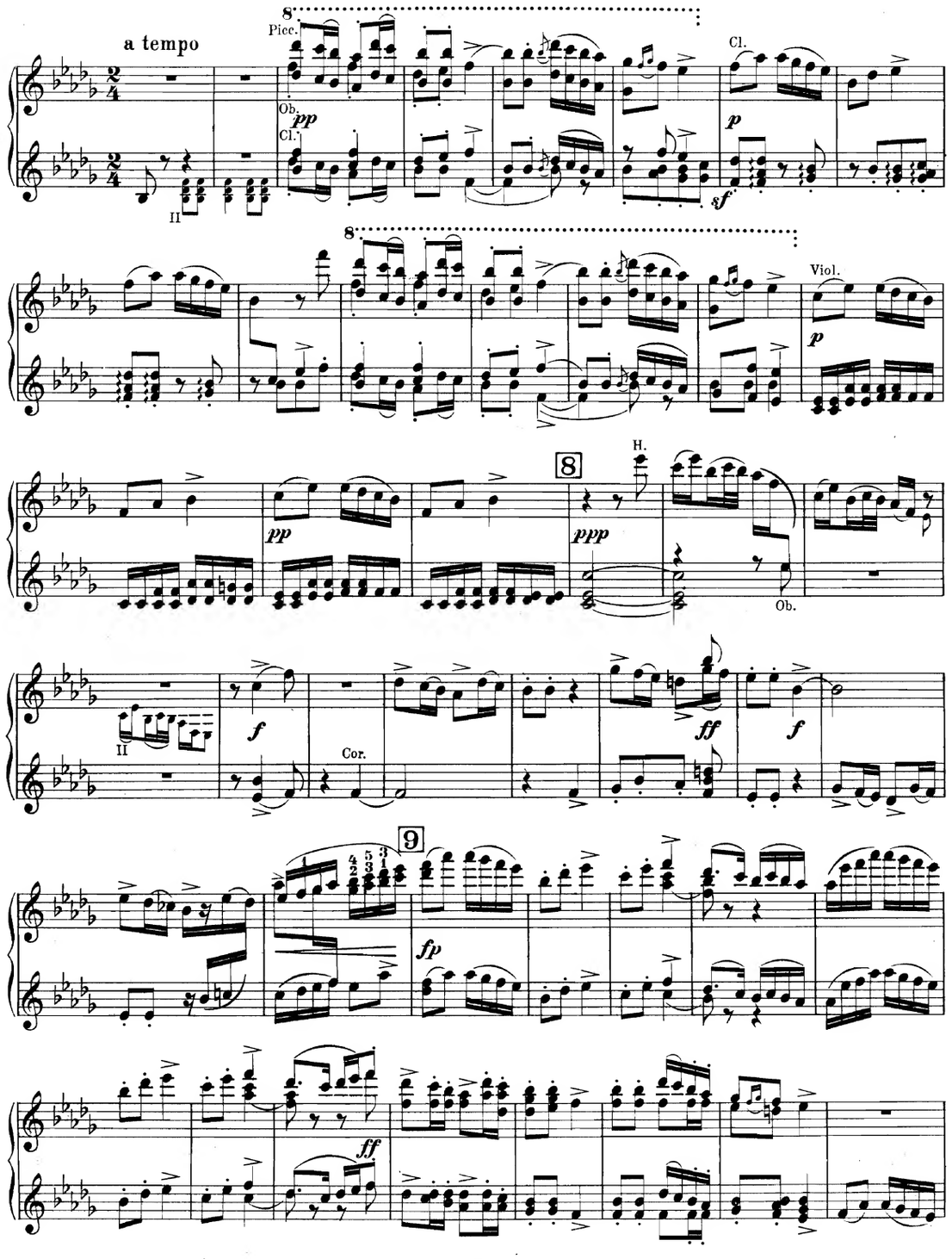

cresc.
mf
f
f Tromb.
6
p
Cl.

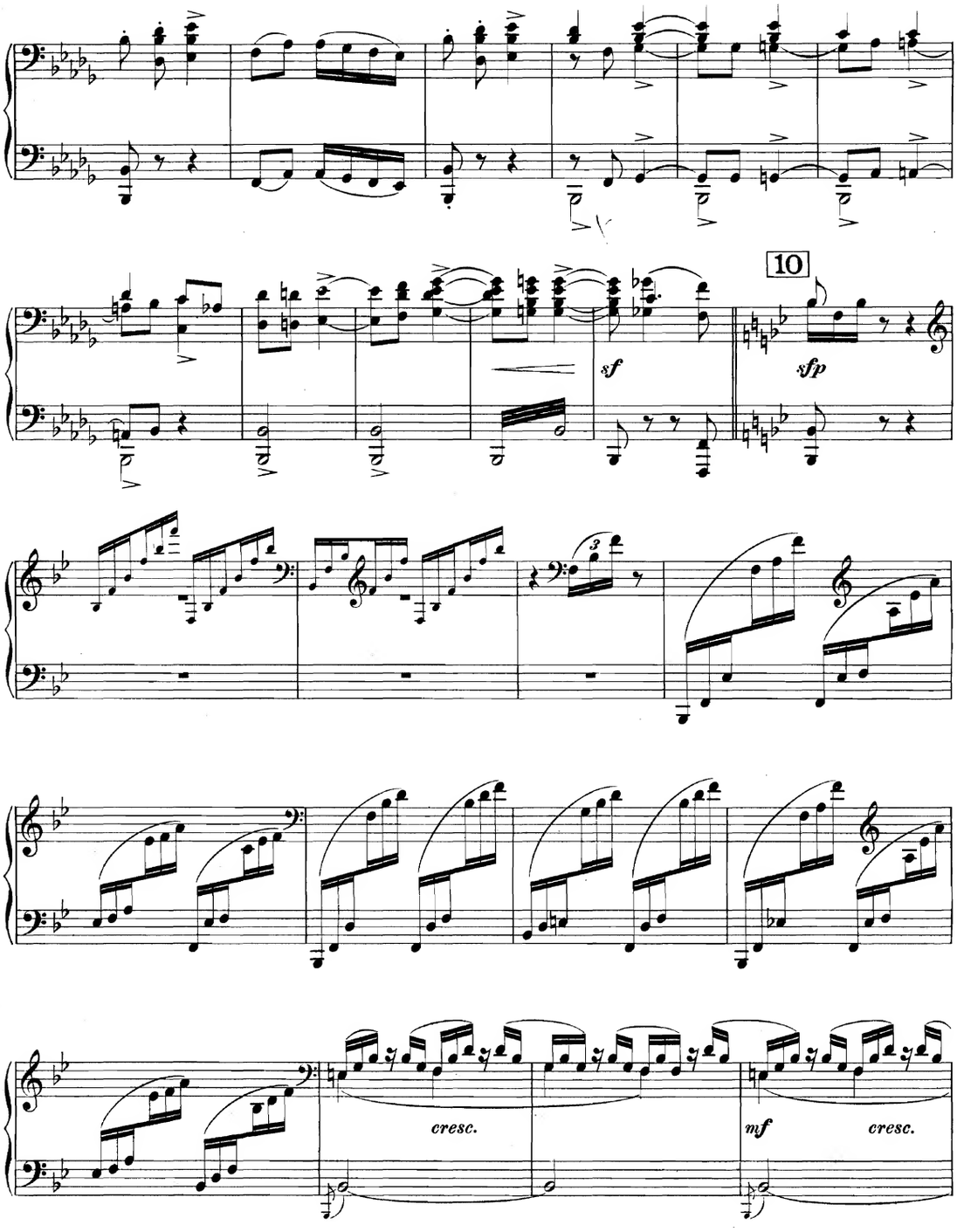

Viol.
pp
cresc.
mf
f
Viol.
f
Cor. Tr.
8
8
Fl.
6
p
Fl. Ob.
Cl
Fl.

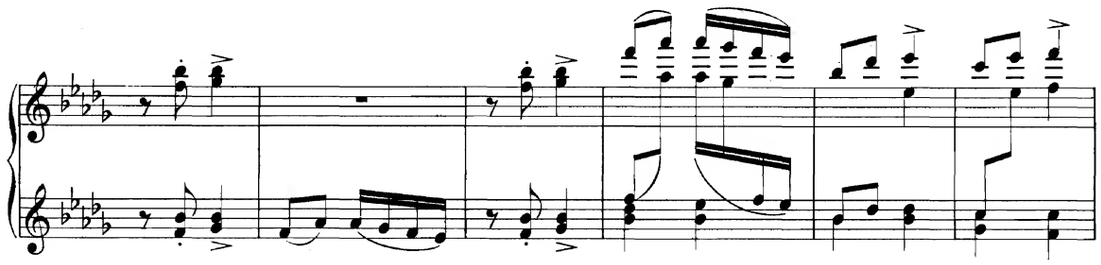

Poco più mosso.
Tromb.
ff
Fag.
7
sf p
Arpa
sf
f
pp poco a poco
Cor.
ri - te - nu - to

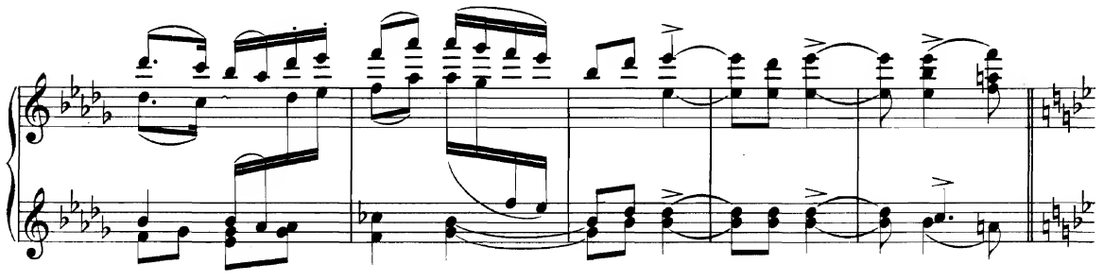

Viol.
Poco più mosso.
8
ff
8
7
Fl.
sf
p
Cl.
Cl.
f
poco a
pp
Cl.
II.
poco ri - te - nu - to
espress.

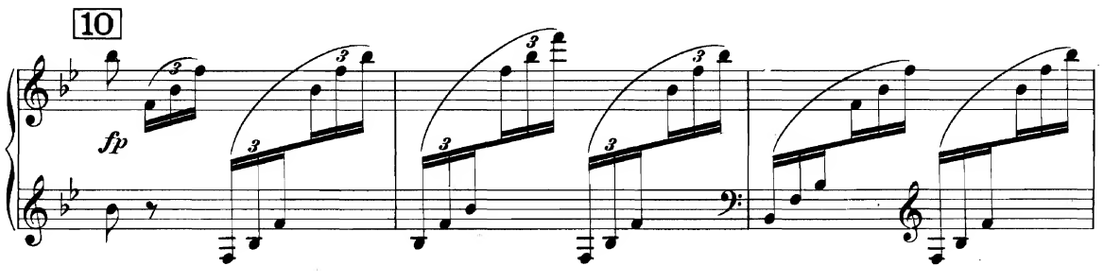

a tempo
Quart. pizz.
sf pp
Viola
Fag.
sf
p
8
ppp
pp
Cl.
sf
pp
f
ff
f
9
ff


a tempo
Picc.
Ob.
Cl.
Cl.
Viol.
H.
Ob.
Cor.
II
8
9


10
sf
sfp
cresc.
mf
cresc.






10
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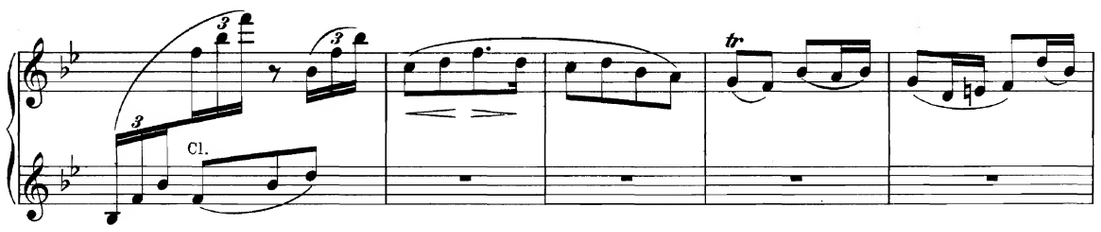
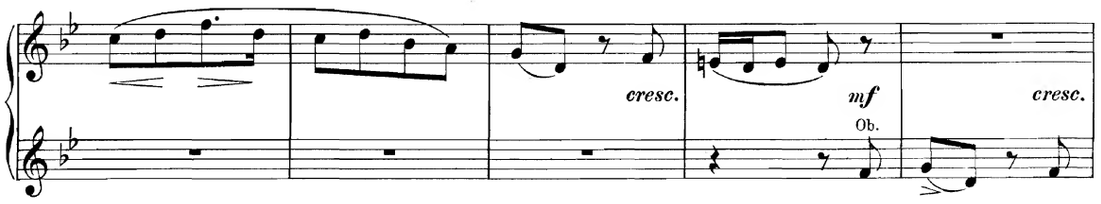

Cl.
tr.


cresc.
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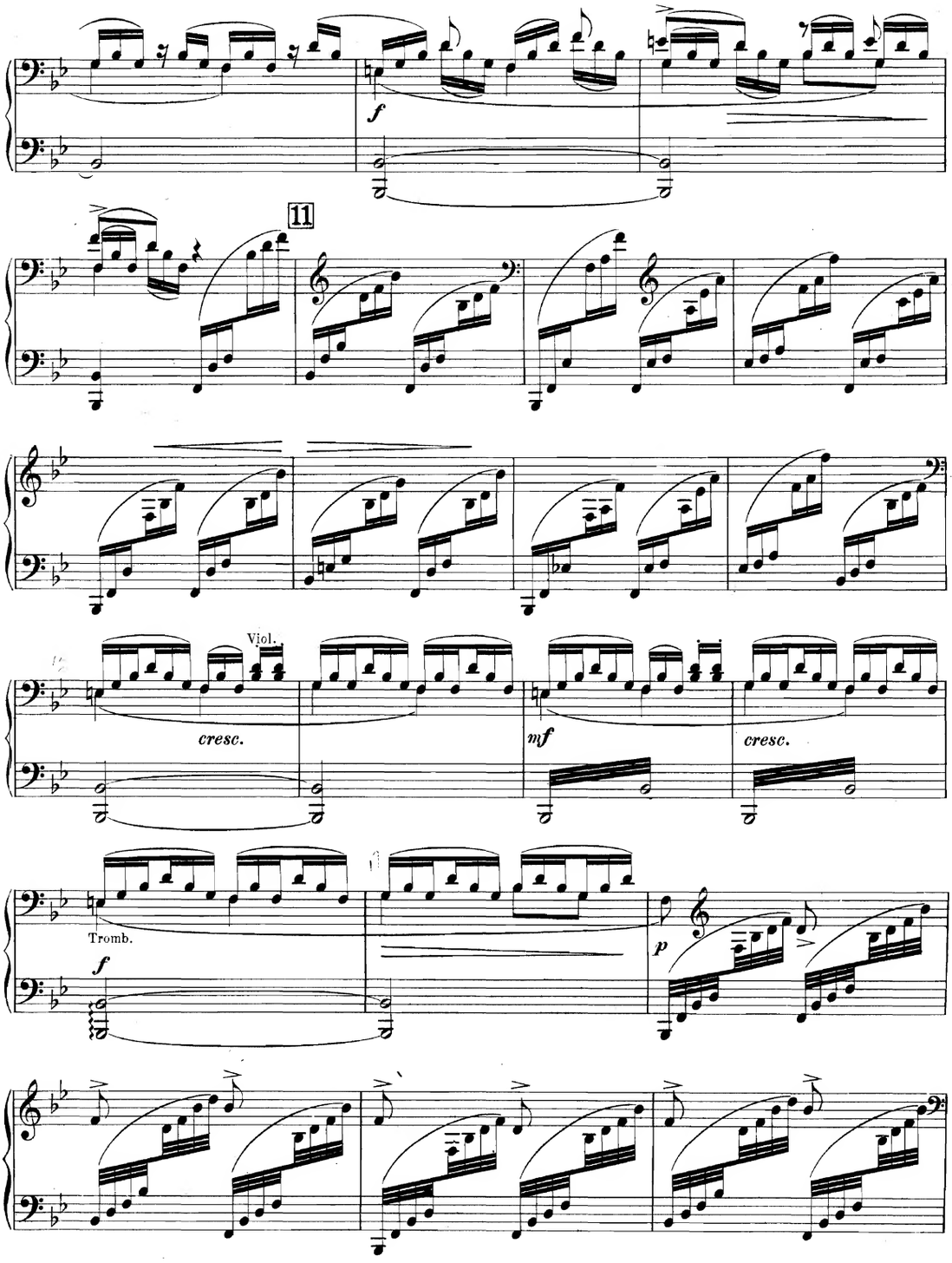
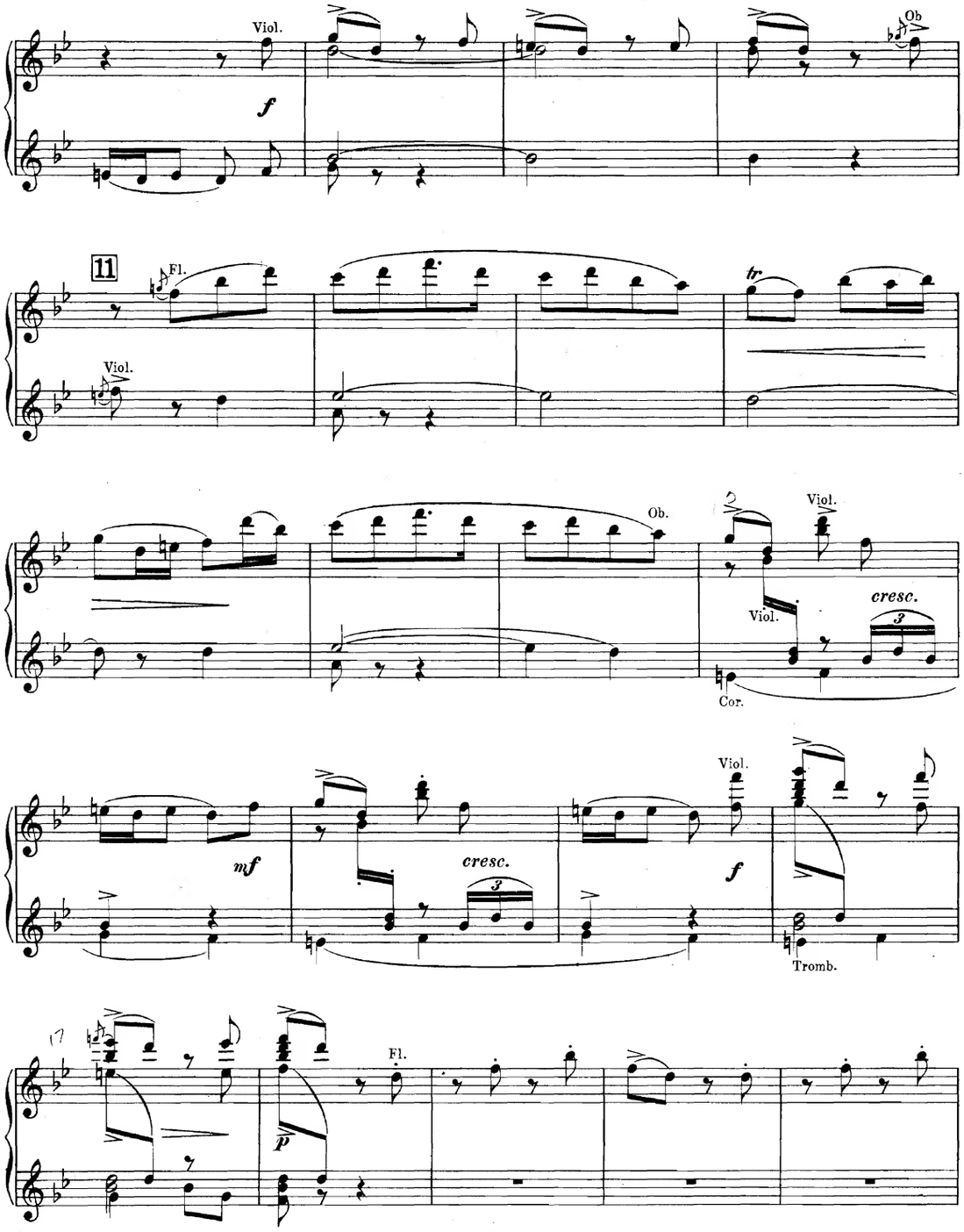
Ob.
cresc.


f
11
Viol.
cresc.
mf
cresc.
Tromb.
f
p


Viol.
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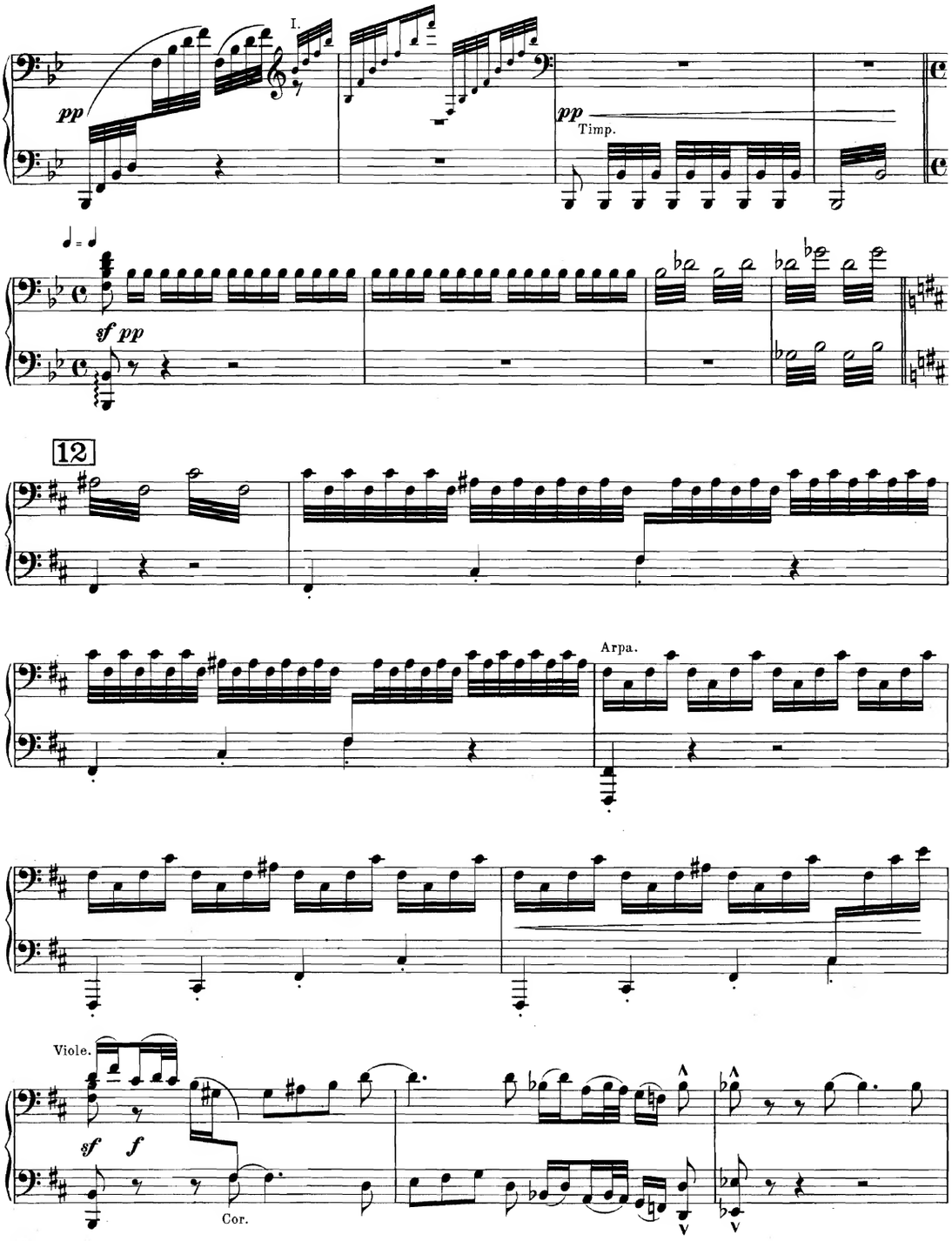
Cor.
mf
cresc.
3
Viol.
f
Tromb.
17
Fl.
p


I.
pp
pp
Timp.
sf pp
12
Arpa.
Viole.
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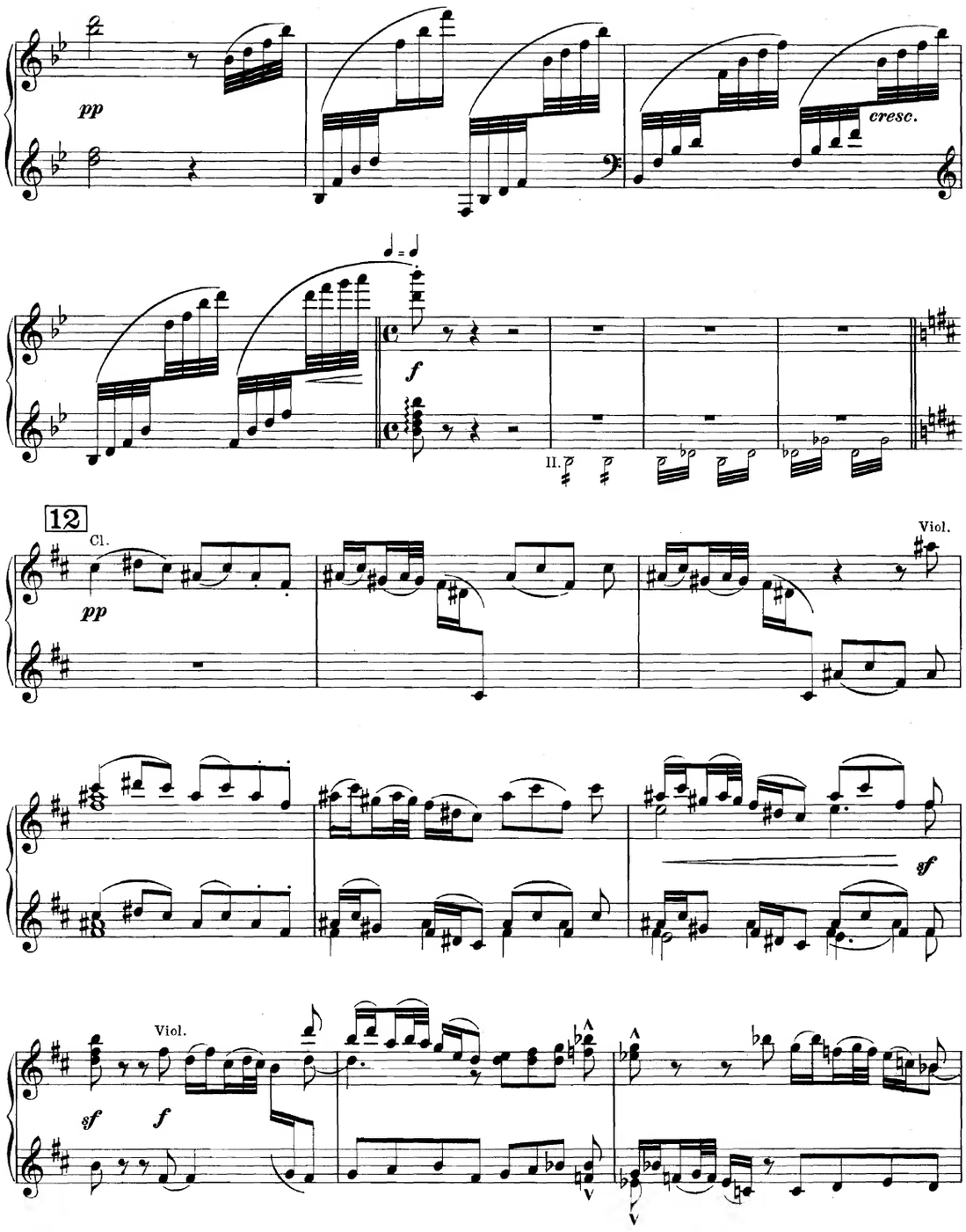
f
Cor.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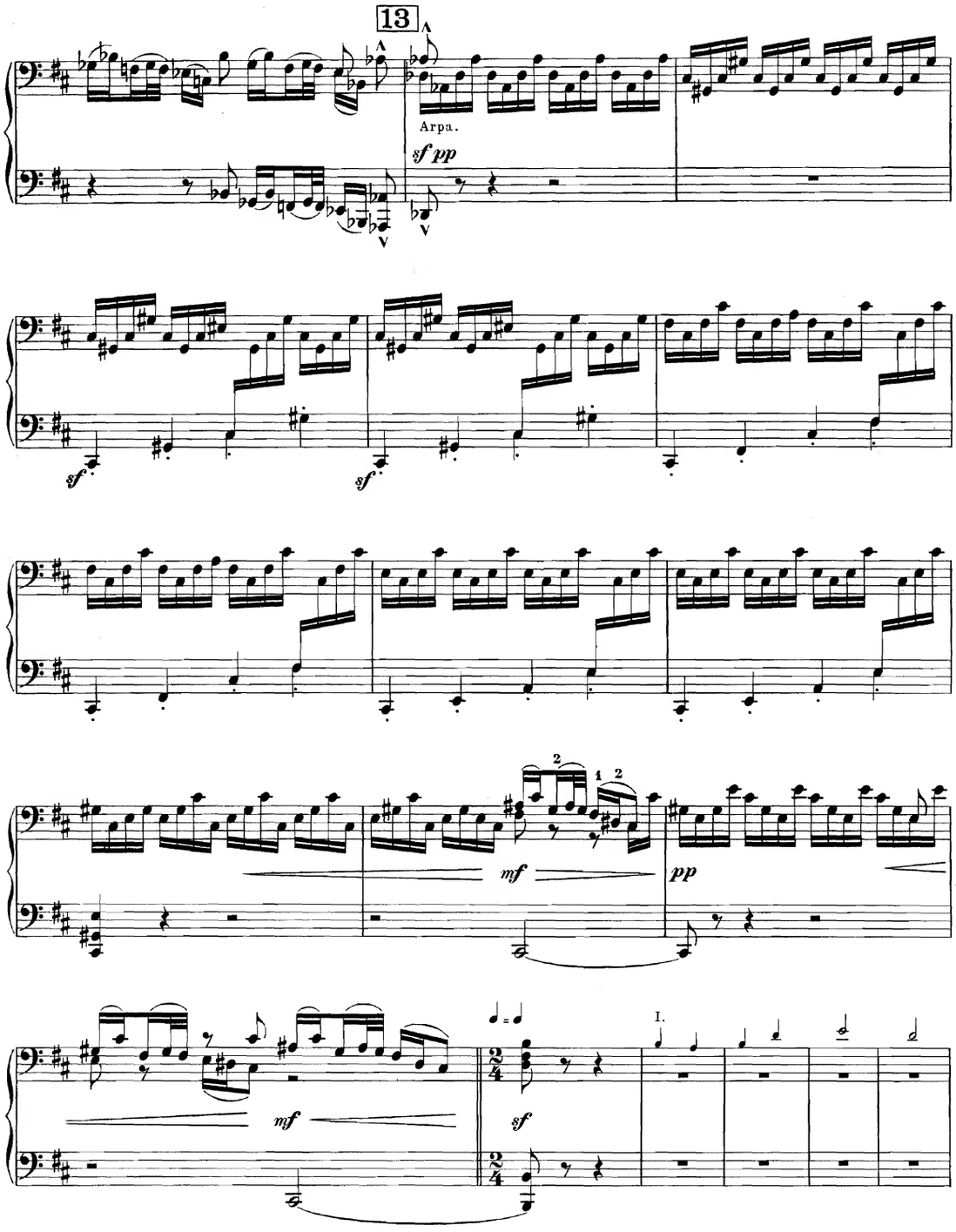
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sf pp
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sf
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pp
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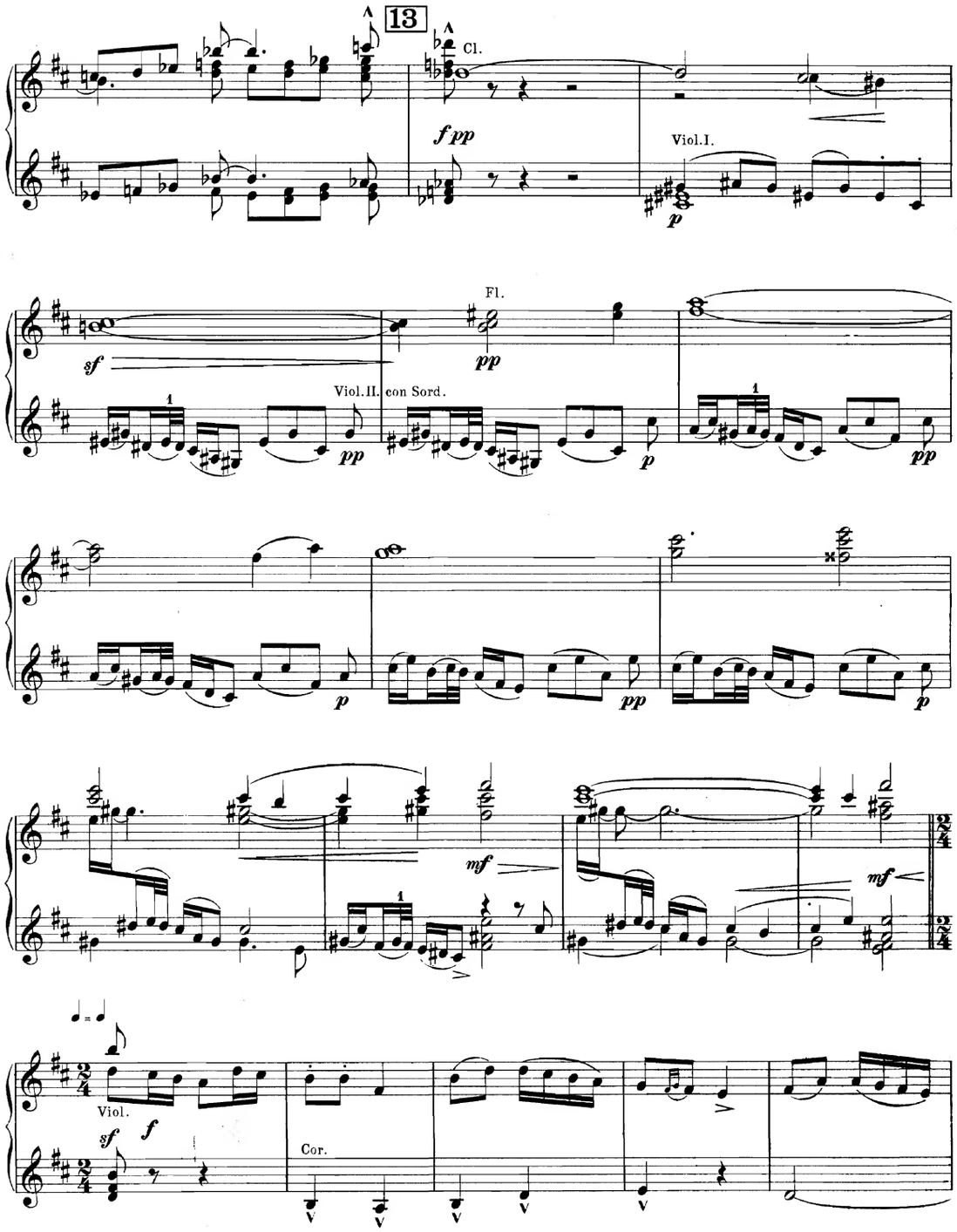
sf
I.


13
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Viol.I.
p
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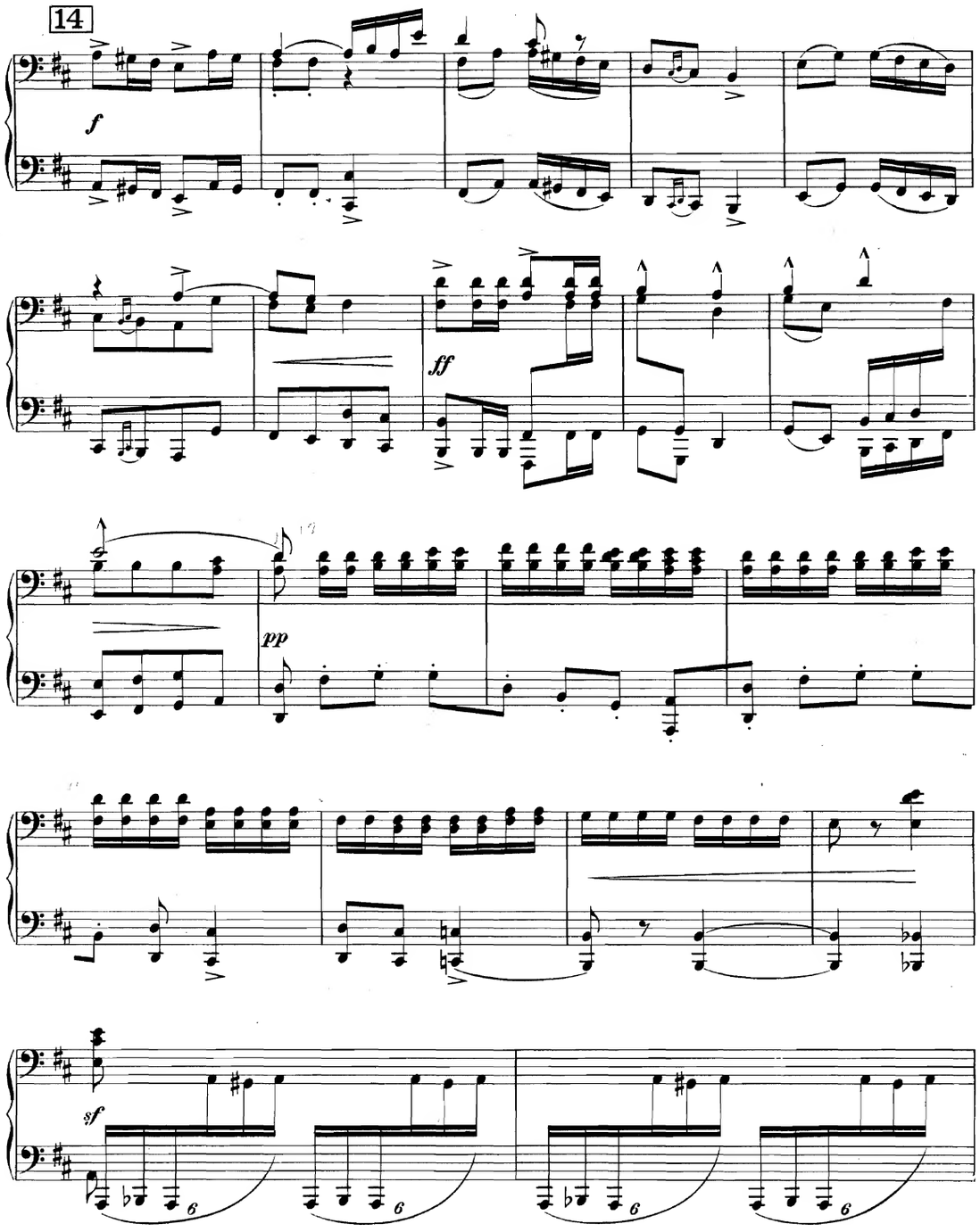
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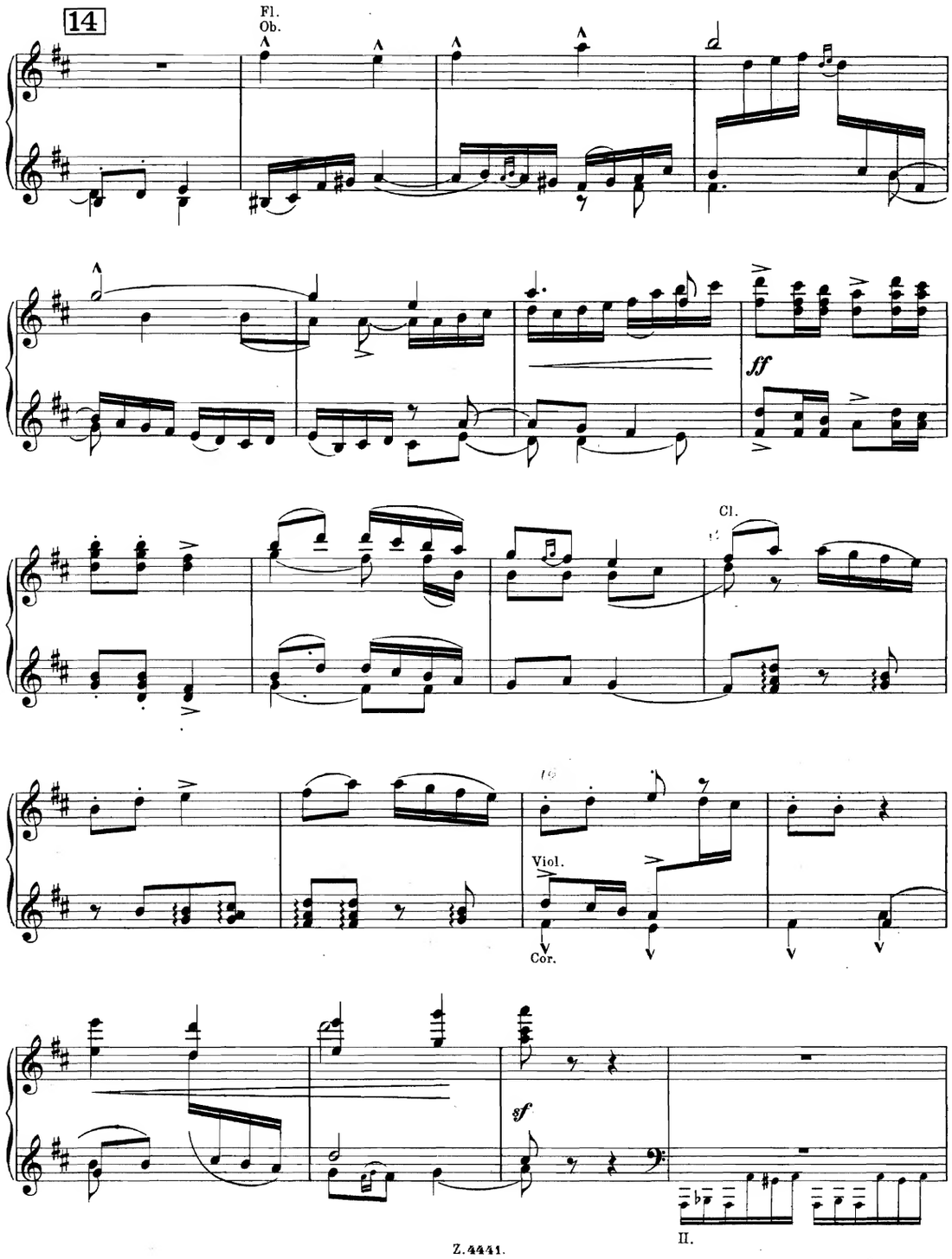
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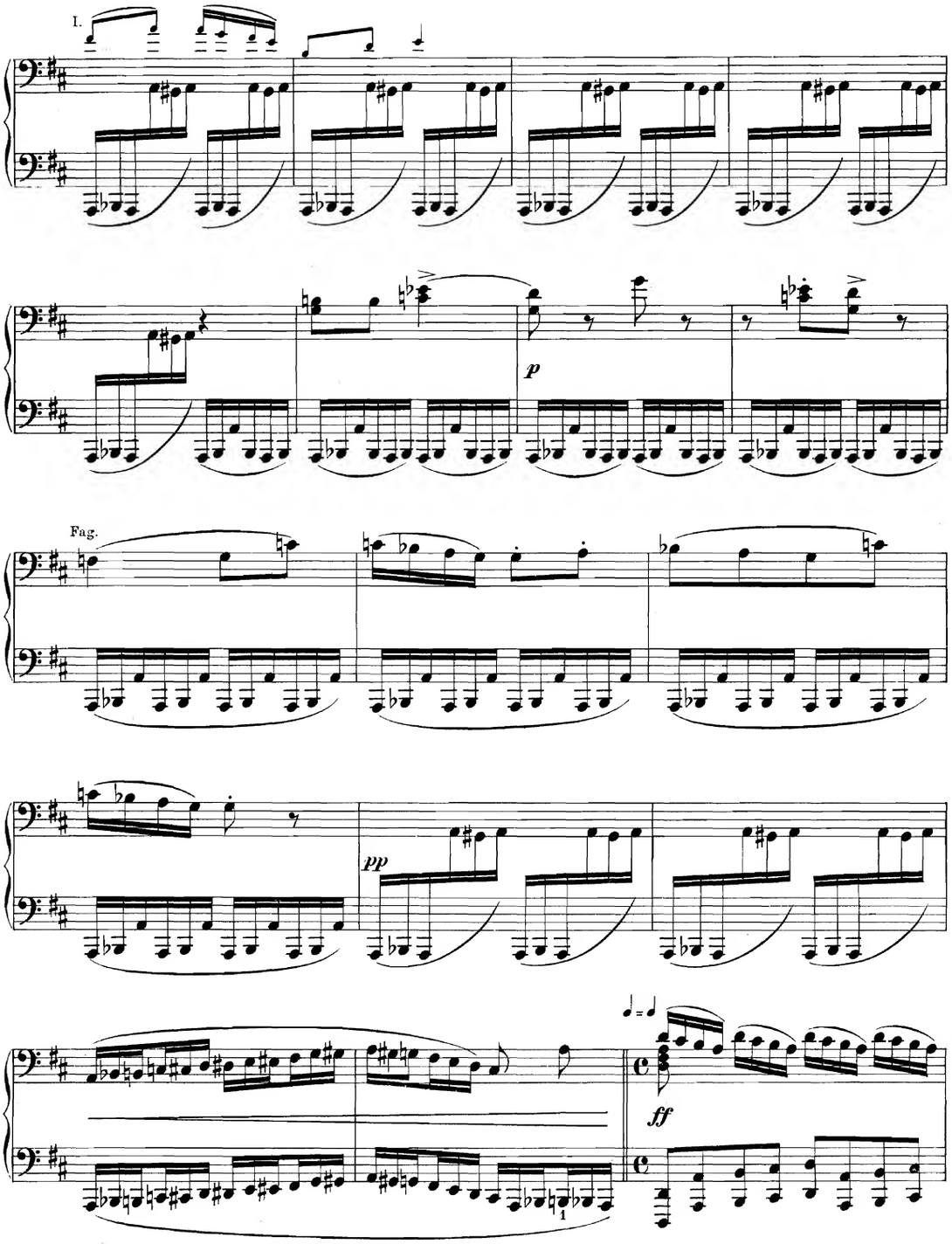
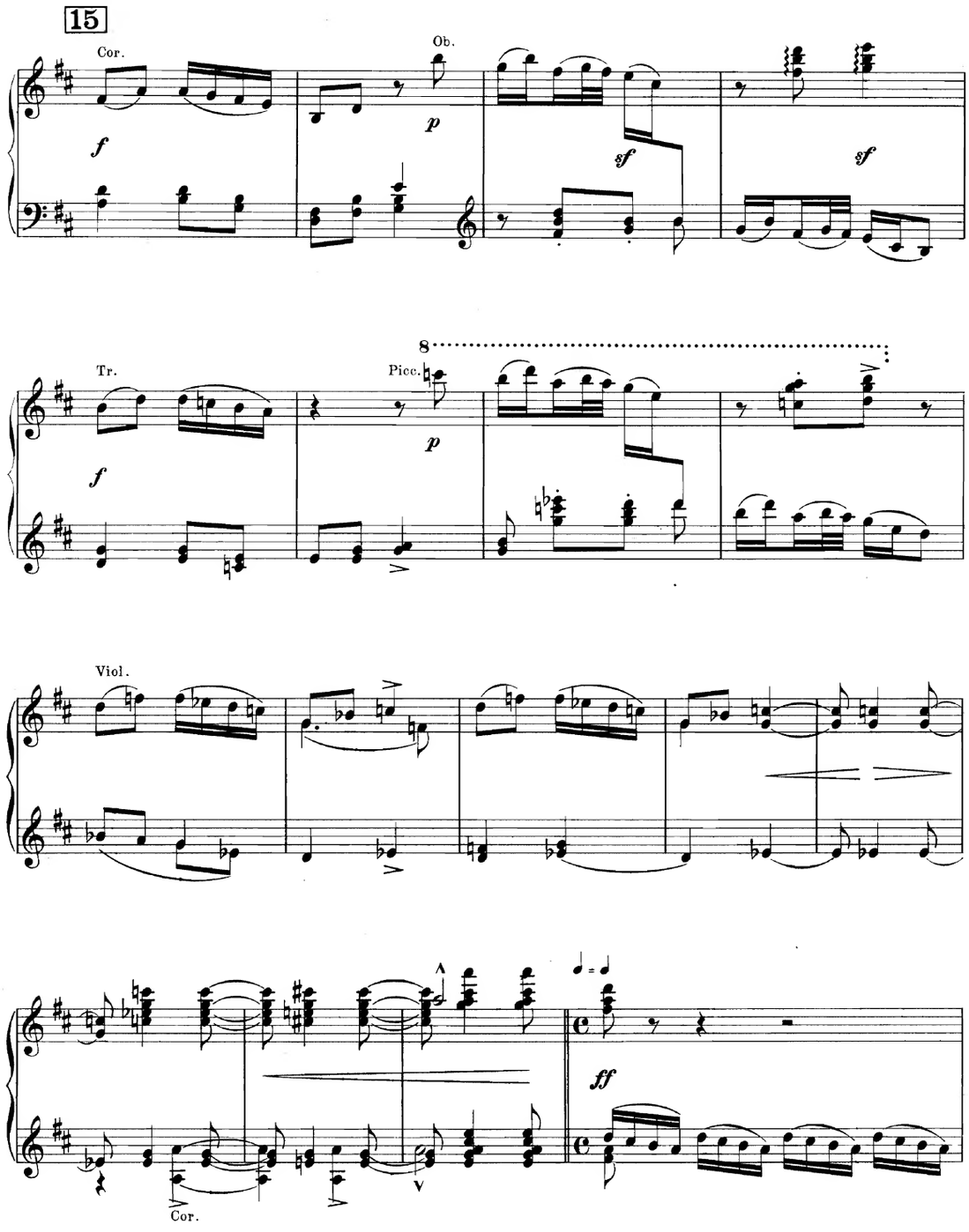

I.
p
Fag.
pp
ff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Cor.
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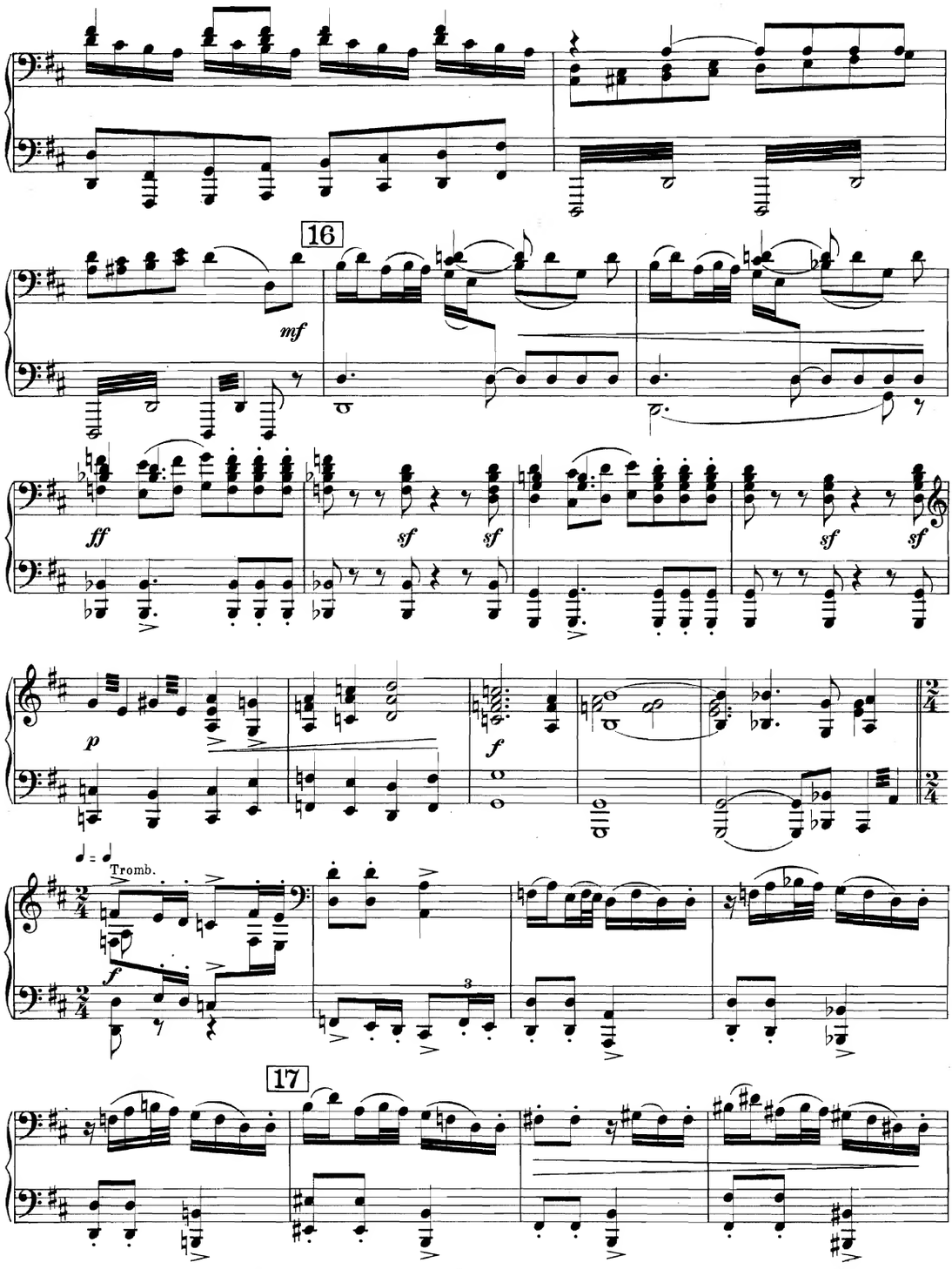
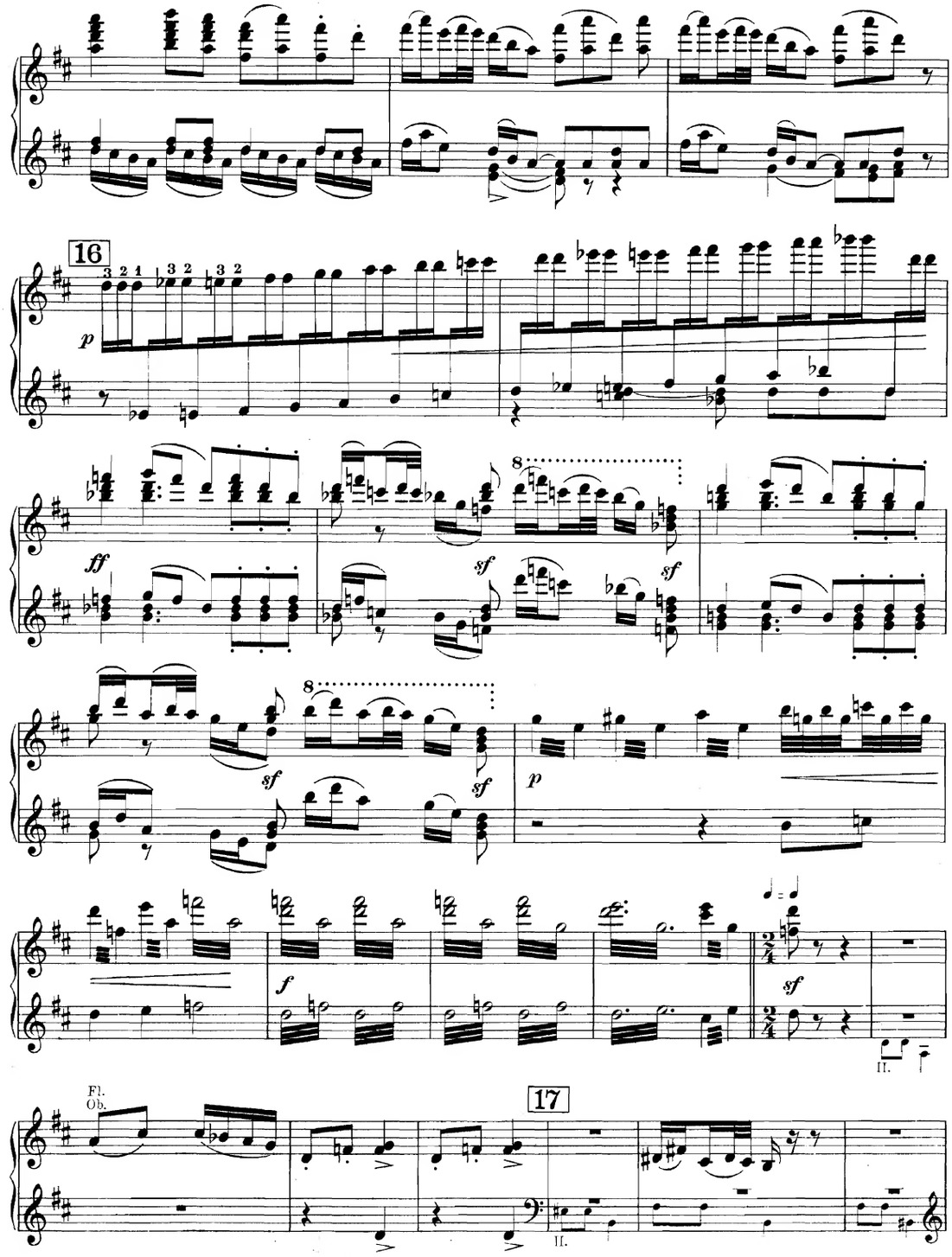

16
mf
ff
sf
sf
sf
sf
p
f
Tromb.
f
3
17


16
p
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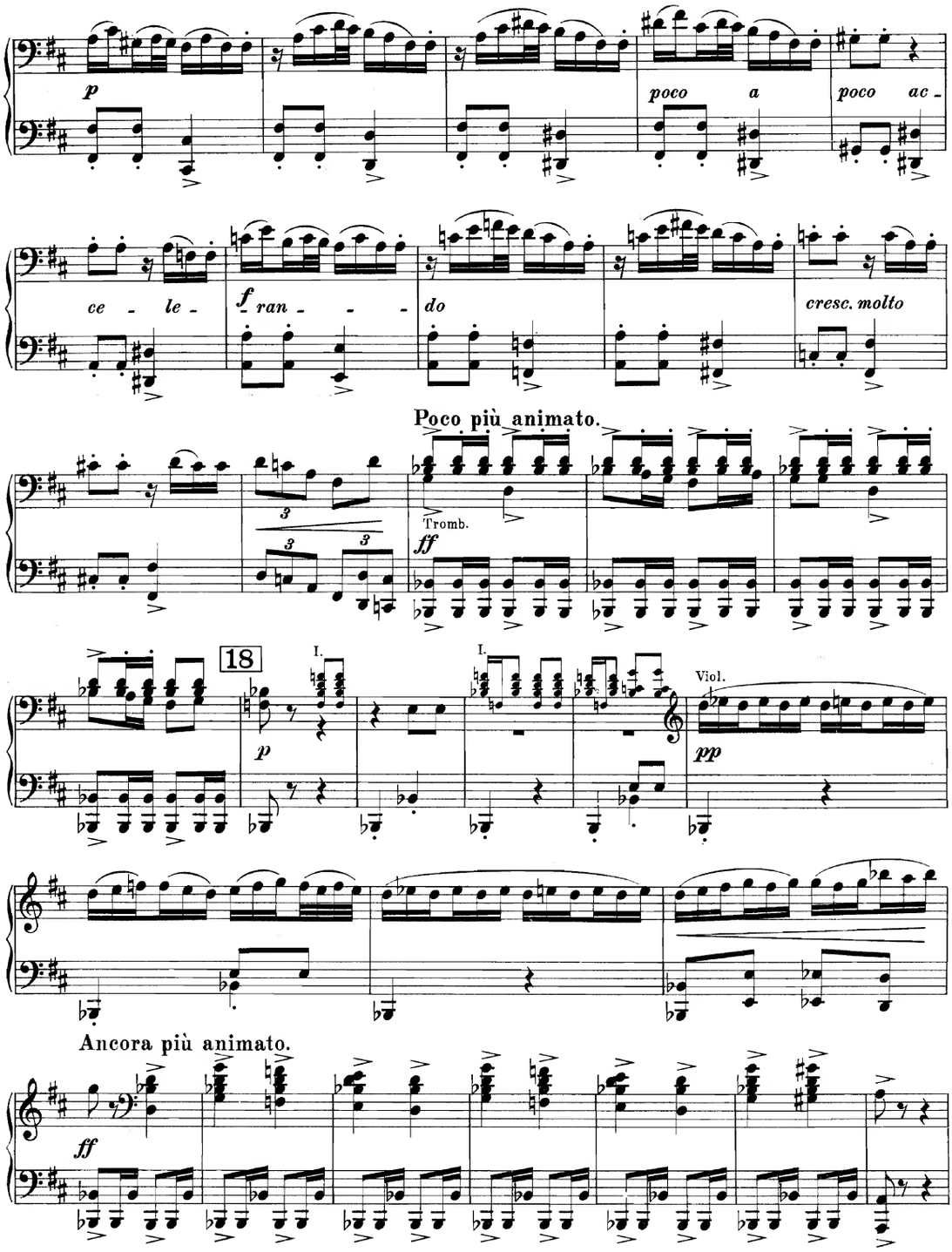
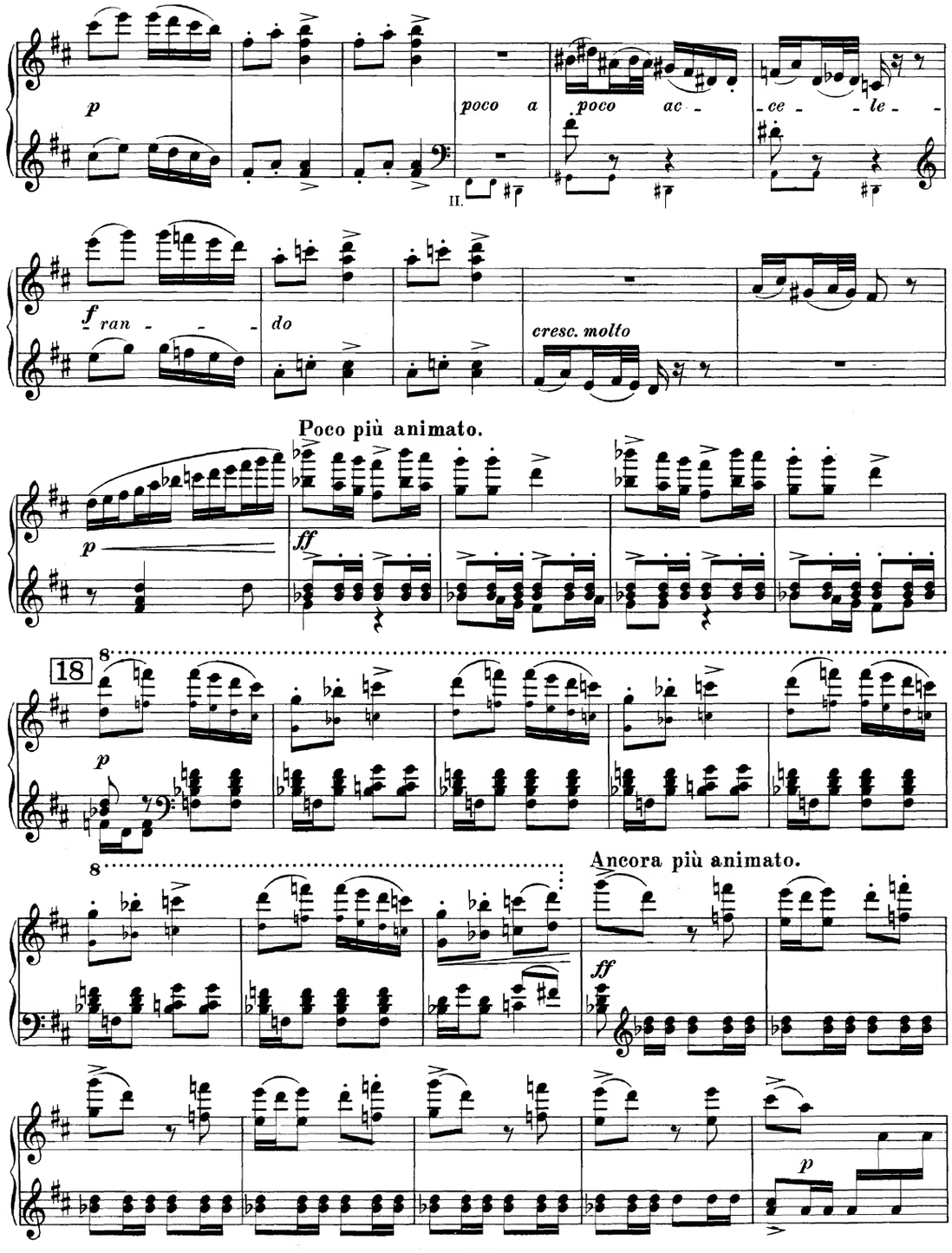
II.


p
poco a
poco ac -
ce - le -
f ran - - -
do
cresc. molto
Poco più animato.
Tromb.
ff
18
I.
I.
p
Viol.
pp
Ancora più animato.
ff


p
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Poco più animato.
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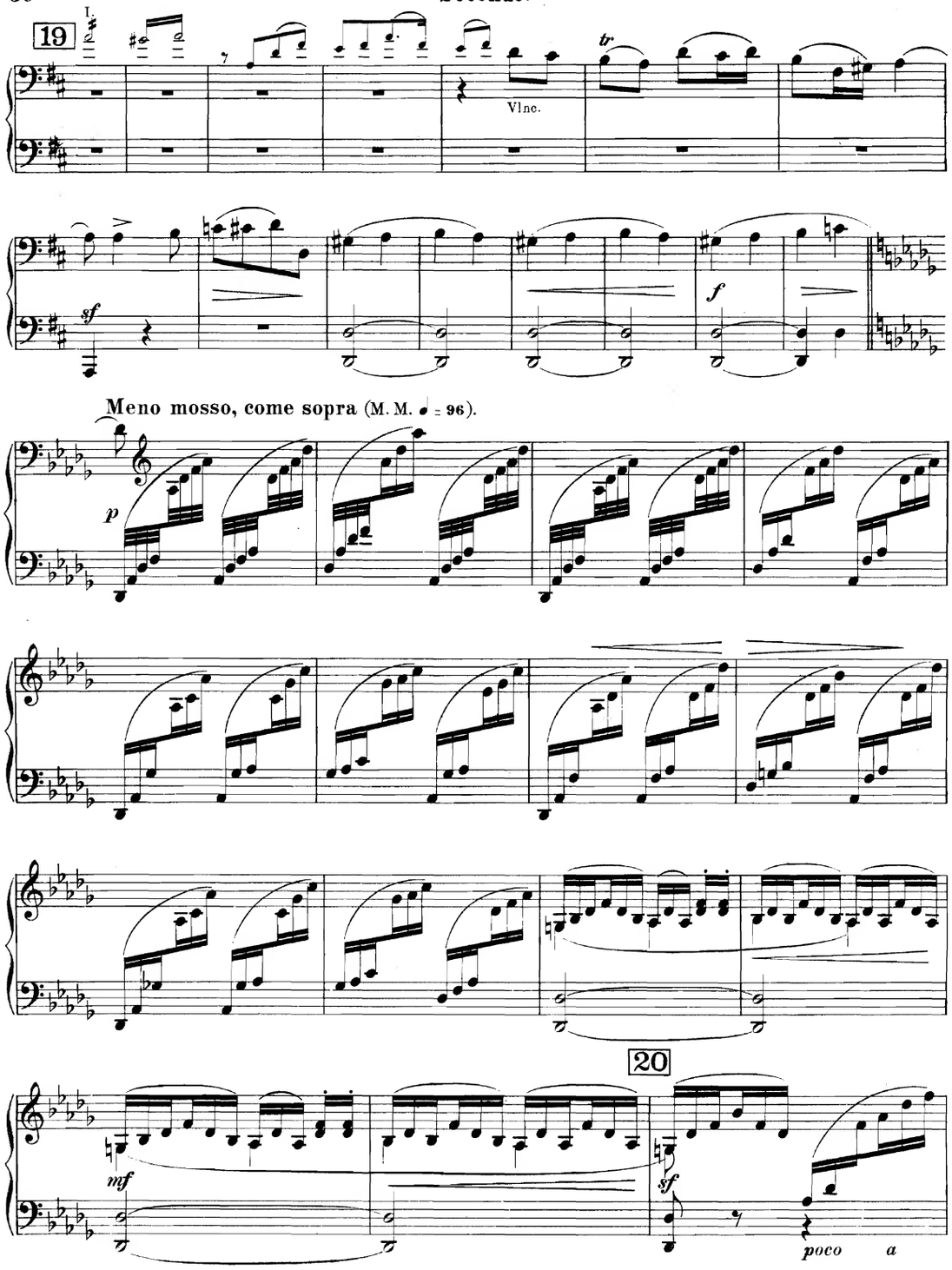
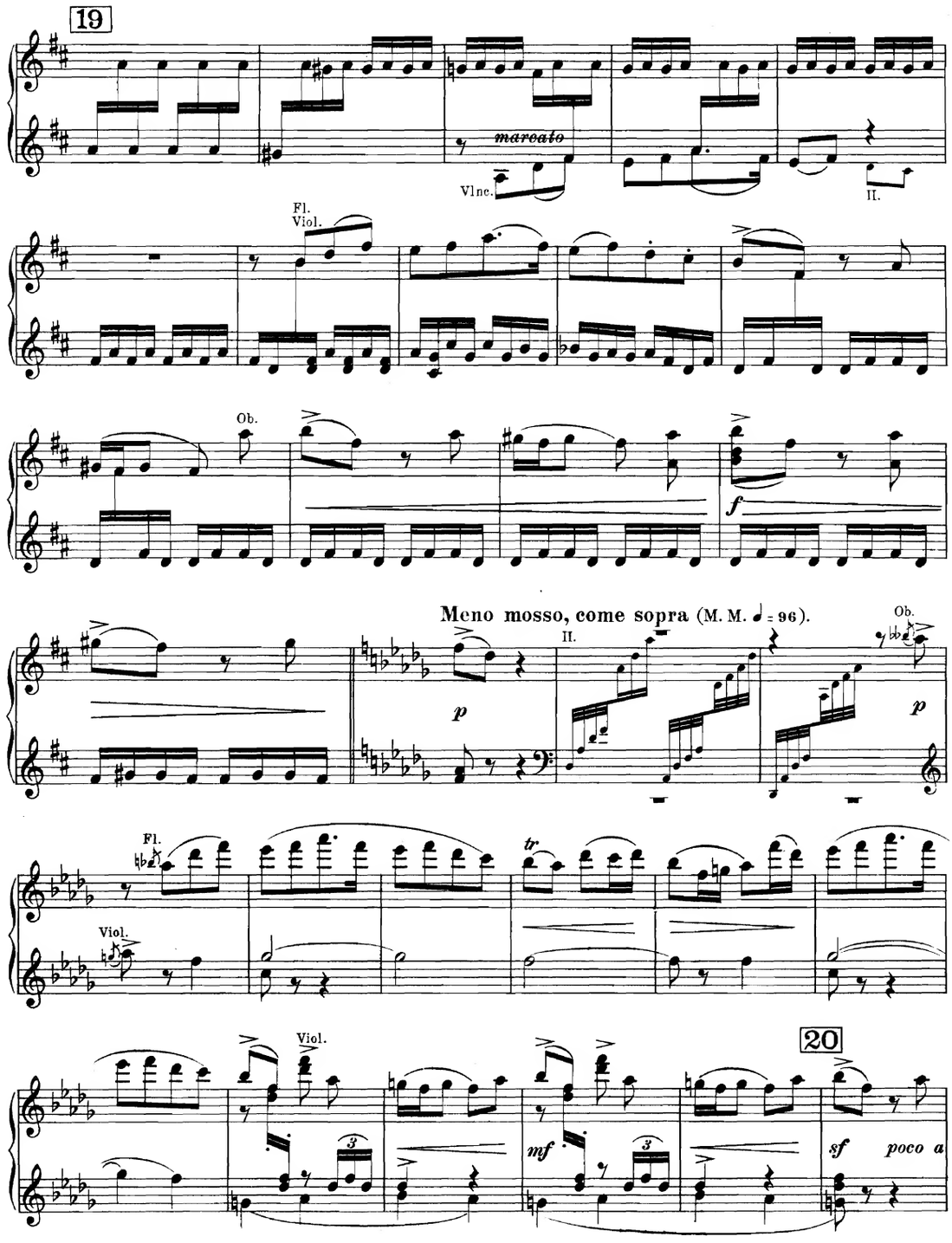
Ancora più animato.
ff
p


19
I.
Vlnc.
tr
sf
f
Meno mosso, come sopra (M. M. ♩ = 96).
p
20
mf
sf
poco a


19
marcato
Vlnc.
II.
Fl.
Viol.
Ob.
f
Meno mosso, come sopra (M. M. ♩ = 96).
II.
Ob.
p
Fl.
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Viol.
20
mf
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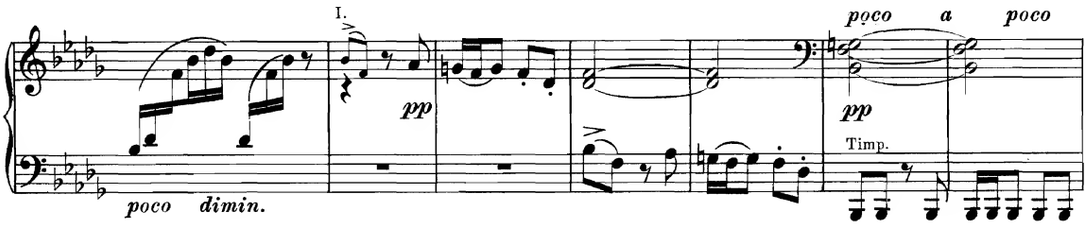
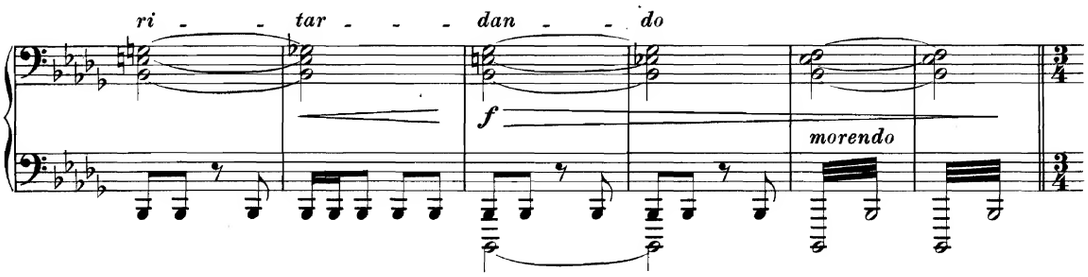
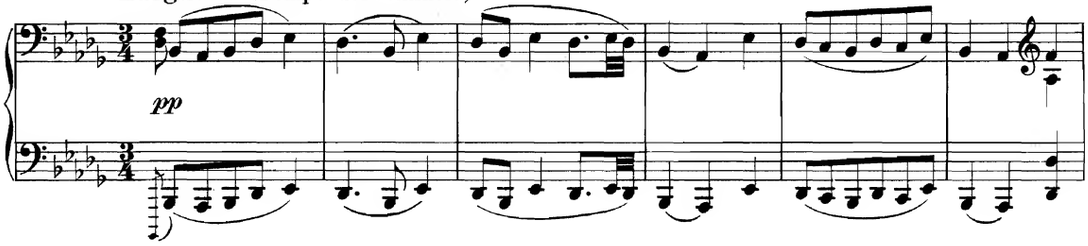
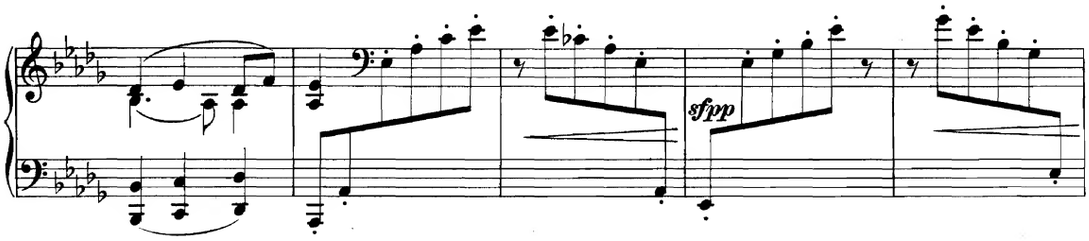
poco a

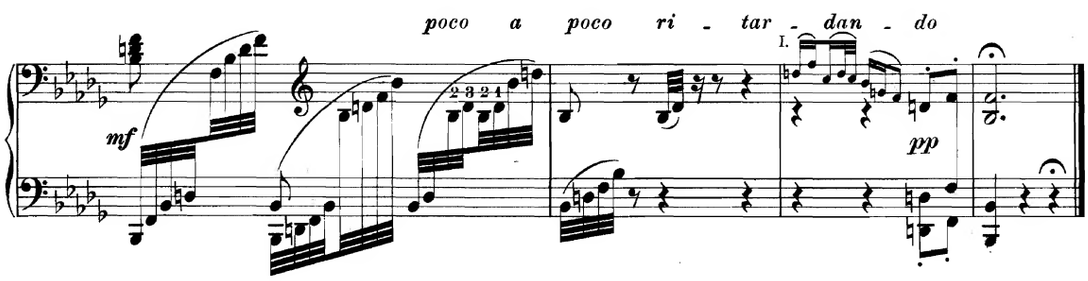


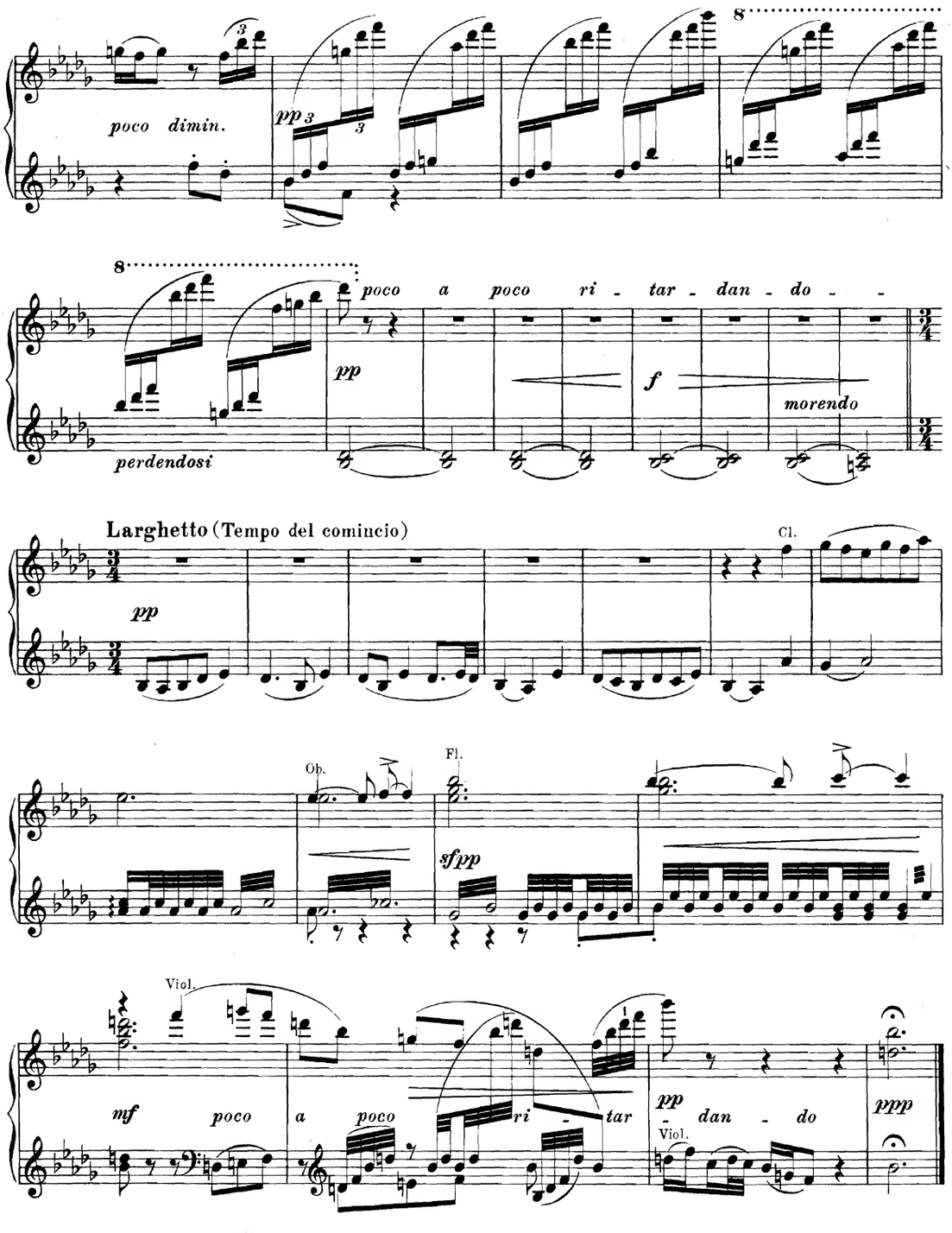


Larghetto. (Tempo del comincio.)








poco dimin.
pp
8
poco a poco ri - tar - dan - do - -
pp
f
morendo
perdendosi
Larghetto (Tempo del cominciu)
pp
Cl.
Ob.
Fl.
sfpp
Viol.
mf poco a poco ri - tar
pp - dan - do
ppp
Viol.